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THE

MORRIS BOOK

WITH

A DESCRIPTION OF DANCES

AS PERFORMED BY

THE MORRIS-MEN

OF

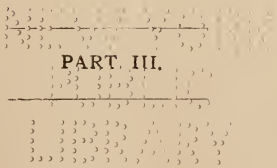
ENGLAND

BY

CECIL J. SHARP

AND

HERBERT C. MACILWAINE.



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PREFACE.

The Editors desire to express their grateful thanks to those Morris men, too numerous to mention by name, from whom the information contained in this volume has been wholly derived. Their acknowledgments are also due to Mr. A. Marshall for permission to reproduce the photograph in the frontispiece, and to Mr. T. L. Gilmour that facing page 13.

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INTRODUCTION.

Since the issue of Part II., the Morris dance has steadily increased in popular favour and, what is still more important, its value as an educational instrument has been formally recognized by the Board of Education in their "Syllabus of Physical Exercises" (1909). The dances are now, therefore, being introduced into the Elementary Schools all over the country to the infinite enjoyment, we hope and believe, of both teachers and children. If the educational authorities will, in addition, discountenance spurious forms of the dance and sanction the teaching of those dances alone for which there is the authority of tradition, the movement they have initiated will, in our opinion, yield results of the highest educational and national importance.

For our part we have resolutely pursued our investigations, with the result that we have added very largely to our collection of Morris jigs and dances. We have also, incidentally, gathered a great deal of information concerning the extra characters and traditional customs associated with the dance, the dress and paraphernalia used in its performance, and other matters of a like nature. This information would, however, be out of place in the present volume. At the same time we hope one day to set forth the results of our investigations in the final edition of the Morris Book.

We have always realized that in attempting to transmit to others a traditional dance as complex and elaborate as that of the Morris, we were undertaking a work of great difficulty and responsibility. Had we felt our task to be impossible we should have addressed ourselves to the folklorist rather than to the performer. We believed, however—and experience has to some extent justified our confidence—that

by means of carefully written instructions and notations the dance could be explained in an intelligible manner even, perhaps, to those who had never seen it performed. Nevertheless, if the spirit of the dance is to be caught and its traditional character accurately reproduced, our instructions must be scrupulously followed and, whenever possible, supplemented by the explanations of a qualified teacher. On this point we feel it necessary once more to offer a word of advice and warning, for we have seen again and again how easily the Morris may degenerate into a disorderly romp. Slovenly dancing of this sort can only create a false and mischievous impression of the æsthetic nature of the Morris dance, and thereby retard the progress of the movement in which we are so deeply interested.

Now, to dance the Morris ungracefully is to destroy it. It is true that the dance is vigorous, or nothing; but vigour and grace are not incompatible, and the impression left on the minds of those who, like ourselves, have constantly seen the dance performed in country places, is one first of beauty, solemnity and high restraint, then of vigour.

The face of the Morris man in the act of dancing is not only unsmiling, but continuously and perfectly serious, recalling the impassive and expressionless face of the traditional folk-singer. This pervading seriousness of demeanour is, moreover, in perfect accord with the action of his limbs and body as they make their ordered movements; every action bespeaks strength and quietness, never unbridled exuberance. A singularly graceful dancer once told us that to attain the requisite poise of body and lightness of spring, he sometimes tied his wrists to a beam overhead to keep his arms and body steady while he practised the steps; and he added, "It isn't the legs, it's the hitch up of the body as does the dancing." Another dancer, commenting upon something we had said, remarked, "That 's it, sir, plenty of brisk in the Morris, but no excitement." Of yet another dancer we heard it said that a woman might, without fear of

injury, place her fingers under his feet when he was dancing. In insisting, therefore, upon the grace as well as the vigour of the Morris dance, we are only emphasizing the view universally held by the traditional dancers themselves.

It will be found that the dances described in this volume are less homogeneous and far more varied than those we have already published. This is because the greater part of the material printed in Parts I. and II. was gathered in one village, whereas the present instalment of dances has been derived from six different sources and contains examples, therefore, of six distinct and separate traditions. In the following list the dances are divided into groups according to their derivation.

OXFORDSHIRE.

Jockie to the Fair (Second Version).	Bacca-Pipes Jig (Second Version).
Shepherd's Hey (Jig).	

Brighton Camp.

The Flowers of Edinburgh.	Green Garters.
The Maid of the Mill.	Princess Royal (First Version).
Shepherd's Hey (Second Version).	Lumps of Plum Pudding.
Glorishears.	The Fool's Dance.
Bobbing Joe.	Bacca-Pipes Jig (Fourth Version).

GLOUCESTERSHIRE.

The Gallant Hussar.	Leap-Frog.

NORTHAMPTONSHIRE.

Shooting.	Bacca-Pipes Jig (Third Version).

DERBYSHIRE.

The Morris Dance.	The Morris Reel.

Our experience proves that each village where Morris dancing survives has its own tradition, its own dances, and its own special methods of performance, all of which reflect, no doubt, the peculiar temperament and artistic sense of the community. Consequently, the discovery of a new Morris village leads to the discovery of a fresh group of dances, closely related, but distinguished by many individual and local peculiarities. The fact is that Morris dancers are very proud and jealous of their local tradition, and any attempt on the part of neighbouring villagers to copy their dances would be fiercely resented and treated as an act of robbery.

Folk-song variants, on the other hand, are distributed far more widely and uniformly than folk-dances and are less affected by local influences. A single village will often yield two or more variants of one folk-song; while two nearly identical variants may be found in districts hundreds of miles apart. Folk-songs may, therefore, be said to flow in one broad stream of evolution; whereas the development of folk-dances trickles along many small rivulets, united at their source, but subsequently diverging and pursuing each its own course.

This tendency of the Morris dance to vary, village by village, is at first somewhat disconcerting, even to one who has had some experience in the collection of folk-songs. Nevertheless, instability is, and in the nature of things must be the invariable characteristic of all traditional folk-products. Variation, however, does not necessarily connote corruption; in nine cases out of ten it is indicative of vitality, growth and development, of evolution rather than of devolution. Still, in Worcestershire, Herefordshire and, so far as our investigation goes, in the northern counties, Morris dancing has undoubtedly fallen on evil days and become decadent. But in the Midlands, from which alone our published material has been derived, the Morris dance, albeit moribund, is not corrupt. Furthermore, variants, whatever their quality, are never

mutually destructive; each one, so long as it is part and parcel of a genuine and unbroken tradition, is equally authoritative.

And through all the numberless changes to which the Morris is subject, the type obstinately persists. In general appearance, in form and structure, and in all that is really essential, the Morris dance is unvarying. The normal Morris step, for instance, is practically the same everywhere; certain evolutions, such as the Hey, Half-Rounds, Back-to-Back, &c., are known to and practised by all Morris men; while in character, in spirit, and in its emotional content the dance varies very little. It is in the use of special figures, or combinations of figures, in the preference for this or that step or hand-movement, and in the small and almost indefinable subtleties and nuances of technique that, in the main, the tradition varies.

These considerations materially lighten the task of the collector. His duty is, obviously, to note down with care and accuracy every traditional dance that comes his way—for, scientifically, all are of equal value; and then, later on, to select for the purposes of publication those dances which seem to him to be most characteristic in themselves, most clearly representative of a type or artistically the most beautiful.

In this way, at any rate, we have gone to work. We have taken great care to assure ourselves of the genuine traditional character of every dance that we publish. And this precaution is necessary; for there are dances performed nowadays in many villages that have been revived quite recently, and for which, therefore, it is impossible to claim the authority of a continuous tradition. Some of these resuscitated dances are not without their value, nor wholly destitute of authority, as, for instance, in those cases where the revival has been superintended and directed in person by Morris dancers from other villages. Of such dances we felt

ourselves justified in printing three examples in Part I., "Shepherd's Hey," "Morris-off," and "Bluff King Hal." We have not, however, repeated the experiment, and we do not intend to do so; the risk is too great.

The two Derbyshire dances belong to a category of their own and, for this reason, are treated in a chapter by themselves. They are by no means modern revivals, but authentic examples, we believe, of an ancient and uninterrupted tradition. At the same time we do not present them as typical examples of the Morris dance. They are hybrid dances that combine in nearly equal proportions the characteristics of the Morris and the Country Dance. Scientifically they are, of course, of the highest interest. We print them, however, not so much on this account as for æsthetic considerations, the dances being, in our opinion, singularly beautiful and picturesque.

We have, too, some authority for classifying them as Morris dances, for they are so named by the dancers themselves, as well as by the inhabitants of the district in which they survive. They possess, moreover, several points in common with the normal Morris dance, *e.g.*, the steps and hand-movements; some of the evolutions; the use of handkerchiefs; certain points in the costume; the extra characters —fool, witch, king and queen—who accompany the dancers; the exclusion of women from performance; and, finally, in the formal and ceremonial way in which the dance is performed on certain prescribed occasions.

On the other hand, the dances have many features that have clearly been derived from the Country Dance. The performers, for instance, number sixteen; they wear no bells; such evolutions as Hands-Four, Right-and-Left, are Country Dance not Morris figures. But perhaps the strongest proof of alien influence is to be seen in the fact that although the performers are all men (the witch and queen are impersonated by men), the two sides wear different head-gear and are

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THE KING AND QUEEN—WINSTER MORRIS DANCE.

"PARTNERS" IN THE WINSTER MORRIS DANCE.

called, respectively, the "Men's side" and the "Ladies' side," terms that have obviously been borrowed from the nomenclature of the Country Dance (*see* plates opposite pp. 13 and 98).

Our readers will notice that the tune of the "Processional Morris" (Part II., p. 43) is identical with that of the "Derbyshire Morris Dance." This is because it is customary with the Derbyshire men to proceed from place to place dancing the "Processional Morris" and then, on arriving at their destination, to form up and execute the "Morris Dance" without pause, a very pretty and characteristic procedure which should be adopted when occasion offers.

THE DANCE.

HANDS.

Handkerchiefs.

The handkerchiefs used by Morris dancers are white and large. They are held in various ways. Ordinarily one corner is clasped between the thumb and first finger, but sometimes, especially in jig dancing, the four corners are gathered together and the handkerchief held in a bunch as shown in the photograph of Mr. Kimber, reproduced in Part I., p. 23. Sometimes, for the sake of security, a knot is made in one corner and passed between the 2nd and 3rd fingers; or two diagonal corners are tied together and the handkerchief held like a sling. When performing dances in which hand-striking occurs, the Morris men usually tie the handkerchief to the little finger with a sailor's reeving knot.

The Derbyshire Morris dancers (*see* Part II., p. 42) use handkerchiefs as large as dinner napkins and attach them to the links of their cuffs.

The Point.

The performer raises his right or left hand—according as he is setting out to right or left—in an outward and upward curve, to a point level with the top of the head; at the same time the head is bent and the body inclined in the same direction. The arm is held in the raised position for one bar, and then gradually lowered to the side of the body in the next bar. These movements of hand, head, and body must be performed easily and gracefully; the dancer is merely pointing out the course upon which he is setting out.

This movement is marked in the diagrams:—

p.r. (point with right hand),

or

p.l. (point with left hand).

The Swing.

In advancing, the hands are swung gently forward and back, a distance, roughly, of eighteen inches. The backward movement is made at the beginning, and the forward movement at the middle of each bar. The hands are not swung in parallel lines; in the forward movement they should approach each other in front of the body, while in the backward movement they should be swung apart and slightly away from the body. The arms swing loosely and easily, and with bent elbows. The movement should have somewhat of a jaunty or swaggering appearance.

The Swing is thus a modification of the action of the hands described in Part I. (p. 49), and of the movements "up" and "down" in the diagrams of the jigs in Part II.

The Swing is marked in the diagrams:—

s.f. (swing forward),
and
s.b. (swing backward).

When the Swing is used with capers, or otherwise as indicated, the hands are swung much more vigorously and further—about three feet, rising in front as high as the breast.

This is marked in the diagrams:—

s.h.f. (swing high forward),
and
s.h.b. (swing high backward).

Hands-Inward.

The hands are brought together in front of the midriff, and close to the body, with the knuckles touching; the elbows are slightly bent outwards and forwards.

This is marked in the diagrams:—

in

or, if only one hand is used,

r. (or l.) in.

Hands-Outward.

In this movement, which usually follows Hands-inward, the hands are thrown outward, level with the waist. The arms slant downwards; the elbows are slightly bent and about fifteen inches away from the body.

This is marked in the diagrams :—

out

or, if one arm only is used,

r. (or l.) out.

Hands-Across.

The hands are held across the body, as in Hands-inward; but they are carried further over and are crossed at the wrists, while the elbows are given a sharper crook forward. The attitude is very much the same as that of the dancer in the "Sailor's hornpipe."

This is marked in the diagrams :—

X

or, if only one hand is used,

r. (or l.) X

Hands-Wide.

This movement usually follows Hands-across.

The hands are thrown suddenly and widely apart; the arms are straightened and held nearly parallel with the ground, declining only very slightly from the shoulders.

This is marked in the diagrams :—

W.

or, if only one hand is used,

r. (or l.) w.

Waving.

The hands, which are held outward and well apart, are smartly waved first inwards and up as high as the chin, then out and downwards, finally inwards and up to their original

positions. The movement is performed very vigorously and in one action. Each hand describes an ellipse in a vertical plane. The upper arms are held close to the body and are little used in this movement, which is performed almost entirely by the forearms and wrists.

This is marked in the diagrams : —

wave.

Dip In ; Dip Out.

Both hands are raised to the level of the shoulders. They are held about a yard apart, and about twenty inches in front of the body. The hands are now dipped down about five inches, and up again, and at the same time brought towards each other about the distance of a foot. This movement is then repeated, bringing the hands to within twelve inches of each other.

These two movements are then made in the reverse direction, outwards, bringing the hands and arms back again to their original positions.

The dipping movements, down and up, are executed by the forearms and wrists, chiefly by the latter. The effect produced is that of a rhythmical, dancing motion of the arms and hands, and is extremely graceful when performed neatly and naturally.

In the diagrams these movements will be marked thus :—

d. in—in. (dip in—in).
d. out—out. (dip out—out).

High-and-Wide. High-and-Across.

Both arms, slightly bent at the elbows, are raised above the level of the head ; they slant outwards and forwards, making, in each case, an angle of about thirty degrees with the vertical. The hands are then brought rapidly together and crossed at the wrists, the left in front of the right.

This waving movement is not, in effect, unlike the Circle, described in Part II. (p. 11).

These two movements are marked in the diagrams as follows :—

h. X (high, across).
h. w. (high, wide).

Showing.

One hand, right or left according to instructions, is first brought across the body, the forearm parallel with the ground; it is then swung outwards in a wide sweep well away from the body, always keeping the forearm level; simultaneously, the body and head are inclined in the direction of the hand. The movement suggests an elaborate and formal obeisance or salute; it is done gracefully and with great deliberation, somewhat after the manner of a polite foreigner in taking off his hat to a lady.

This is marked in the diagrams :—

show r. (or l.).

Mark-Time.

The body is raised on the toes, then lowered back again on to the heels. As the body rises and falls, the hands are moved out and up, then in and down. These hand-movements are very slight, and are little more than gentle flicks of the wrists.

In the following dances, Mark-time takes the place of the preliminary jump and raising of the arms described in Part I. (pp. 47-8). It is performed, as the case may be, by the whole side, the centres, or by either pair of corners, about to begin a figure. In Once-to-yourself, some dancers Mark-time at the beginning and middle of the last two or more bars in order that they may feel and get used to the rhythm before the dance begins.

Although the hand-movements above described are all used by the Morris men, it would not be strictly accurate to say that they are always executed as exactly as we have described them, or as uniformly as they are marked in the diagrams. We have set down what, in our opinion, may fairly be considered the average or normal practice of the traditional dancers. For purposes of notation it has been necessary to be precise; in practice, it will probably be found that, as with the Morris men themselves, individual differences will be made. To do this within reasonable limits is quite in accordance with traditional custom.

In cases where the hand-movements such as the Swing, High-and-Wide, &c., are merely variants of those previously described, performers may prefer to substitute in the following dances those movements to which they have grown accustomed. On this point we express no opinion. Our duty, as we conceive it, is to describe the dances as we have seen them performed by traditional Morris men.

STEPS.

The Morris Step.

The normal Morris step is, no doubt, the chief difficulty with which the beginner has to contend. As the directions already given in Part I. (pp. 32-3) have not always been interpreted by our readers in the sense we intended, some additional remarks have become necessary.

One leg, say the right, is swung smartly forwards, jerked rather than kicked, and then brought back and down to earth, the foot striking, or rather scraping the ground at an acute angle, and at a point not more, ordinarily, than a few inches in front of its original position. Directly the right foot has reached the limit of its forward swing, a similar action is commenced by the left leg; except, of course, when the step is followed by a hop, in which case the free leg is held for a

moment in the forward position. Both feet should be swung forward an equal distance; beginners are inclined to swing the left leg less than the right.

The movement above described must be made with a straight leg, swinging naturally and easily from the hip joint. On no account must the knee be bent, nor the thigh raised; the action is forward and backward, not upward. The foot should lie throughout at right angles to the leg, no conscious effort being made to point the toe up or down. Although the action is a quick and vigorous one it should be executed easily and naturally; the leg should not be strained to an uncomfortable and unnatural rigidity.

The Morris step is danced throughout on the ball of the foot, not the toes. The heel, though always close to the ground, should never touch or rest upon it. We are aware that in our original description we directed the dancer to lower the heels to the ground immediately he had alighted on his toes. This statement, however, needs correction. It is true that we have seen the step performed in this manner, especially when the dancers were tired after a long day's work; and we have, moreover, known some Morris men who do so habitually. Nevertheless, experience has convinced us that the practice is abnormal and should, therefore, be avoided.

The beginner is advised to practise and perfect the Morris step in a stationary position before he essays to dance it moving forwards or backwards. When, ultimately, he advances at the Morris step he must be careful to take very small steps and to cover as little ground as possible. It is very difficult, when moving rapidly, to maintain the character of the step.

The Caper.

The Caper was described in Part I. (p. 34) as an exaggerated Morris step. It should, however, in addition, be emphasised by a vigorous jump made by the supporting foot, the leg

being kept perfectly straight. The flexibility and strength of ankle required to effect this easily and without apparent effort can only be acquired by long and assiduous practice. The Caper when properly performed, *i.e.*, with erect body and straight legs, is one of the most characteristic steps of the Morris dance.

In the diagrams the Caper will be marked by a capital letter, thus :—

R or L.

The Side-Step.

The Side-step may be used in a stationary position, or in moving backwards or forwards.

When executed in a stationary position the feet should be crossed well over one another, and should lie in parallel lines from four to six inches apart. The weight of the body should be carried alternately by each foot, so that the centre of gravity is directly above the supporting foot. This may produce a rhythmical, rocking movement, backwards and forwards. The amplitude of these oscillations varies very much with different dancers and, to some extent, with the character of the movement in which the step occurs. Some dancers habitually emphasise the rocking motion as much as possible, while with others it is scarcely perceptible; and we have known dancers who practically ignore it altogether.

In advancing or retiring at the Side-step, the two feet should lie in one and the same straight line and must, therefore, be crossed much less than when the step is executed in a stationary position. The course of the dancer should be slightly to the right or left, according as the front foot is right or left. Consequently, when, as is often the case, the position of the feet is changed at the beginning of every bar, the dancer will pursue a zig-zag course.

Whenever the Side-step is used, the head and body of the dancer should be twisted a quarter turn to the right or left, according as the *rear* foot is right or left; or, to put it another

way, the right shoulder should always be swung over the right foot, and the left shoulder over the left foot. Except in Showing (p. 19), the head and body are held erect; we have seen dancers, on occasion, bend both head and body slightly backwards.

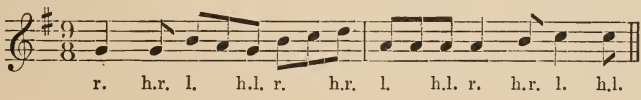
The Side-step is, perhaps, the most graceful, as it is certainly the most difficult of all the Morris steps. The difficulty lies in varying the step, as good Morris dancers do, and modifying it in conformity with the character of the dance, and particularly with that of the music. In Foot-up, No. 4, for instance, the Side-step is danced with the greatest spirit and vivacity; whereas in "Trunkles," or in the Corner movement of "Brighton Camp," it is performed in almost a languishing, lackadaisical manner. After all, the best way to realise its many possibilities, perhaps the only way, is to see it performed by a good traditional dancer.

The Side-step will be marked in the diagrams in two rows of symbols. In the upper line the symbols will show the steps in the usual way; in the lower line the letters s.s. (Side-step) will be placed, followed by r.b., or l.b., and a line, which will continue while the step lasts, thus:—

r. l. r. l. | r. l. r. h.r. | l. r. l. r. | l. r. l. h.l. |
s.s. l.b.———————— r.b.————————

The 9-2 Step.

The only difference between this and the 6-2 step is that the step-and-hop occurs three times in each bar instead of twice, thus:—



The Cross-Hop.

As its name implies this is a hop made with crossed feet, with or without change of position. The weight of the body must be supported equally by both feet.

In the diagrams the step will be indicated by two rows of symbols, as follows :—

r.b. l.b. r.b.
x.h.

As in the notation of the Side-step, the line marks the continuance of the Cross-hop.

The Straddle.

This is executed by jumping, throwing the feet wide apart and alighting firmly upon them. As the feet touch the ground the knees are bent and the body lowered. The body must be held erect throughout the movement.

This is marked in the diagrams :—

st.

The hand-movements, "across" and "wide," are generally used with the straddle.

The straddle, when performed neatly and smartly, and by men, is a very effective and characteristic movement. For women, however, it can scarcely be called a graceful action. Women will on this account probably find "feet apart" (f.a.) a more suitable movement. In making this substitution, moreover, they will be acting strictly in accord with tradition, for we have seen the same change made by the country dancers themselves.

The Back-Step.

This is often used instead of the Cross-step, of which it is a variant much simplified.

One foot, right or left, is swung, loosely and in a slight curve, behind the supporting foot, so as to cross the legs just above the ankles. As the forward toe is raised to be swung behind the other foot, it should be given a slight but lively turn or twist outward, giving the heel a slight inward movement. This gives the impression that the dancer is giving himself a gentle thrust backward with each step.

The Back-step is made entirely on the ball of the foot; and at each crossing of the feet a slight and natural inclination of the head and body is made in the direction of the moving foot. The Back-step is always accompanied by the hand-movements, "r. in" or "l. in."

There should be no hop in the execution of the Back-step; when a turn or a jump follows the Back-step, it is made without a preliminary hop.

This is marked in the diagrams :—

r.b. l.b. r.b.
b.s. ————

This step is often used, arbitrarily, by the dancer at the end of an evolution when he has accidentally got out, and in front of his proper place.

The Spring.

A high jump, or spring, is made from one foot to the other. The body is held upright, head erect or even inclined backwards, and the Spring, whether made in position or advancing, or on the turn, must be made as high as possible.

The Spring is distinguished from the Caper in that the free leg is not kicked forward and upward, but allowed to hang loosely, and in a straight and natural position.

In the diagrams the Spring is marked with a convex curve, thus :—

r. ∩ l.

Feet-Together.

Feet-together is the posture known to professional dancers as "first position," *i.e.*, both feet flat on the ground, heels touching, toes well turned out.

In Morris dancing Feet-together (f.t.) usually follows Feet-apart (f.a.). But whatever position precedes it, Feet-together

should be executed without a jump, and with no more spring than is absolutely necessary to reach the required position.

Feet-together must, therefore, be sharply distinguished from the Jump (Ju. or j.), in which the dancer springs as high as he can, and alights on both feet simultaneously.

The Back-Toe.

A slight jump is made, the dancer alighting upon one foot. As he does so, the other foot is thrown backwards in a straight line, and set upright, heel up and toe resting on the ground two feet or more behind the supporting foot. At the same moment the supporting leg is bent at the knee.

The Back-toe is always followed either by the Jump or the Spring, made by the supporting foot, the rear leg being swung quickly forwards.

This is marked in the diagrams:—

r.t.b. (right toe behind)
or
l.t.b. (left toe behind).

The Cross-Leg.

This is a variation of the normal method of performing the hop in the ordinary Morris step.

The free leg, instead of being kicked forwards (*see* Part I., p. 33), is swung, heel foremost, across and in front of the other leg, overlapping it by two or three inches. The leg as it swings across is bent at the knee; the heel is raised and thrust forwards; and the toe turned out and down. To preserve a balance, the body is inclined, very slightly, away from the direction in which the leg is swinging.

The hop made by the supporting leg must be a very mild one. Some dancers, indeed, especially in quick time, dispense with it altogether, and are content with raising the body an inch or two by bending the ankle.

This step is marked in the diagrams in two lines, thus :—

h.l.
r.a. (right across)
or
h.r.
l.a. (left across).

The Cross-leg is generally used in the 4-2, 6-2, 4-3, or 6-3 steps, and sometimes, though very rarely, in the Side-step.

The Hook-Leg.

This is an exaggerated form of the Cross-leg.

A high spring is made by the supporting leg; the swinging leg is sharply crooked at the knee, which is raised as high as possible.

This is marked in the diagrams in two lines, thus :—

h.l.
hk. r. (hook right leg)
or
h.r.
hk. l. (hook left leg).

When the Hook-leg is followed by a step and a jump, it is called "hook-leg and jump."

The Swing-Step.

This step has already been described, though unnamed, in the third figure of the "Bacca-Pipes Jig" (Part II., p. 40). It is a simple but very pretty variant of the 4-2 or 6-2 step.

While one foot is hopping, the other is swung across and in front of it, alighting eighteen inches or two feet outside the hopping foot. This swinging motion takes the place of the kick forward made by the free leg in the ordinary Morris step.

This step is marked in the diagrams thus :—

r. h.r. l. h.l.
sw.s.

The Pause.

At the conclusion of a dance, especially of a jig, the performer will sometimes remain for a moment or two posed in the attitude in which he executed the last step or Caper.

This will be marked in the diagrams with a *fermata* or pause, thus :—

EVOLUTIONS.

The Foot-Up.

The Foot-up is a variant of the "Down-and-back, turn; up-and-back, face," already described in Part I. (p. 40).

It is danced in four different ways.

Foot-Up. No. 1.

During Once-to-yourself, the dancers stand in column, facing the music, and Mark time in the last two bars (p. 19).

They then make the following movements :—

Bars 1 and 2 : advance about six feet.

Bar 3 and first half of bar 4 : retire about two feet.

At half-bar, bar 4 : turn about, outwards, at the Spring, and face down.

Bars 5 and 6 : advance about six feet.

Bar 7 and beginning of bar 8 : retire backwards, about two feet, to position.

At half-bar, bar 8 : jump, and form Front.

The steps and hand-movements are shown in the following diagram :—

Down, two feet.....Turn outwards. Down, six feet.....
l.in. r.in. l.in. s.h.f. s.b. s.f.
r.b. l.b. r.b. ∩ l. r. l. r. h.r.
b.s.
.....Up, two feet .....Position. Front.
s.b. s.f. l.in. r.in. l.in. s.h.f.
l. r. l. h.l. r.b. l.b. r.b. j.
b.s.

In bars 3—4, and 7—8 the 6/2 step is sometimes used instead of the Back-step.

Foot-Up. No. 2.

During Once-to-yourself, the side stands in Column, facing up; they Mark time (p. 19) in the last two bars.

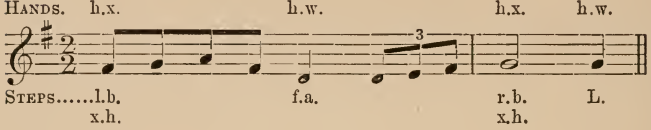
In this Foot-up the performers dance in a stationary position throughout, moving neither forwards nor backwards.

The steps, hand-movements, &c., are shown in the following diagram :—

Track..... Position, up.....
Hands.....d. in_____in. d. out_____out.
Steps.....r. l. r. h.r. l. r. l. h.l.
l.a. r.a.
.....Turn outwards. Position, down.....
d. in____in. s.h.b. s.h.f. d. in_____in.
r. l. r. h.r. l. ∩ r. h.r. l. r. l. h.l.
l.a. r.a.
.....Front.
d. out_____out. d. in_____in. s.h.b. s.h.f.
r. l. r. h.r. l. r. l. h.l. r. j.
l.a. r.a.

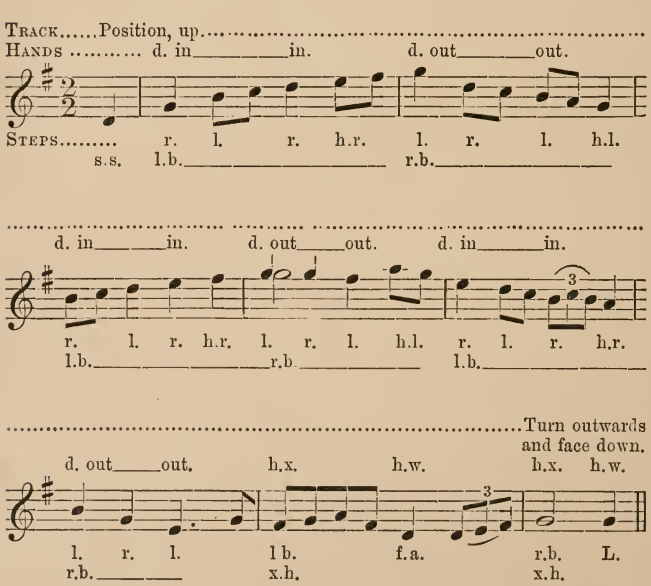
Foot-Up. No. 3.

The side stands in Column, facing up, The last two bars of Once-to-yourself are danced as follows :—



In the Foot-up, the side dances in a stationary position, moving neither forwards nor backwards.

The first eight bars are danced as follows :—


TRACK.....Position, up.....
HANDS ..... d. in in. d. out out.
STEPS..... r. l. r. h.r. l. r. l. h.l.
s.s. l.b. r.b.
d. in in. d. out out. d. in in.
3
r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.
l.b. r.b. l.b.
Turn outwards and face down.
d. out out. h.x. h.w. h.x. h.w.
3
l. r. l. l b. f.a. r.b. L.
r.b. x.h. x.h.

This is repeated, the side facing down. All turn Front as they Caper in the last bar.

Foot-Up. No. 4.

In this, as in the two preceding evolutions, the side dances throughout in a stationary position.

During Once-to-yourself, the side stands in Column, facing up, with sticks held high and crossed. All Mark-time (p. 19) in bars 3 and 4 ; partners strike sticks on last beat of bar 4.

In the first four bars of the Foot-up, all dance to 9-2 step (*see* p. 23), partners tapping sticks on last beat of bar 4.

On the first beat of bar 5, all turn round, outwards, and, facing down, dance as before in the next four bars. On the last beat of bar 8, partners tap sticks and form Front.

Throughout this evolution, the arms, except when the sticks are being used, should hang loosely and naturally by the sides.

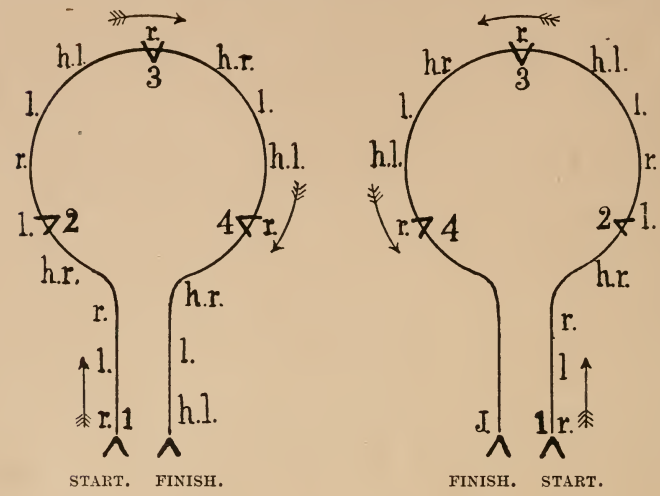
Gipsies, or Whole-Gip.

In the first four bars, pairs advance about three feet, move to leftward and round in a small circle, facing the centre ; then retire backwards to position.

In bars 5-8, pairs again advance about three feet, move to rightward, and round as before, but in the opposite direction; then retire backwards to position.

So far as possible, each dancer throughout the figure should keep his face turned to the centre of the circle, towards, round, and from which he is moving in turn. This involves, while on the curve, a crossing of the feet, and a slight bending of the body towards the centre of the circle. It must especially be noted that the evolution, though rapidly executed, is made smoothly and without fluster.

In the following illustration, the lines show the track of the dancer, the arrows his direction ; the letters indicate the steps; the numbers show the bars of the music; while the angles, Λ, point in the direction of the dancer's face and, in addition, indicate his position at the beginning and end of each bar of the music. Each figure applies to all the dancers, whether odd or even numbers.



The following music diagram shows the hand-movements and steps used in this evolution :—

The Back-steps in bars 3, 4, 7, and 8 are optional. The 4-2 step may be substituted, as shown in the above illustration.

Half-Hands or Half-Gip.

As regards the direction and movements of the dancers, this is the same as Go-and-come, described in Part I.

In bars 1 and 2, partners advance a little to the leftward and pass, right shoulder to right shoulder; then, in bars 3 and 4, and without turning, they retire to position, with two Back-steps in bar 4. In bars 5 and 6, they advance a little to the right, pass left to left, and then retire backwards to position with three Back-steps and a jump in bars 7 and 8.

The hand-movements and steps are shown in the following diagram:—

Half-Rounds.

This evolution is very similar to the Ring, described in Part I. (p. 51).

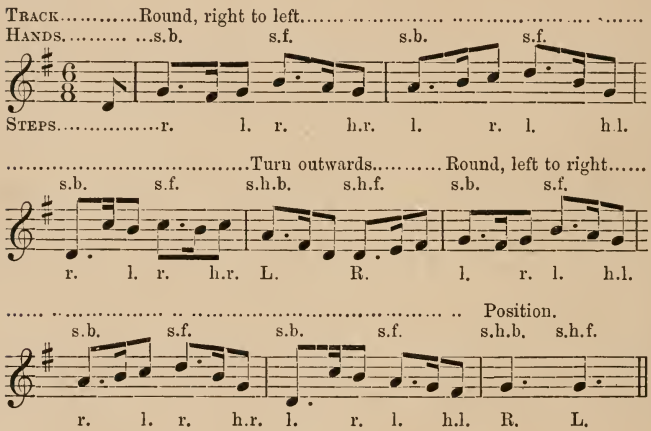
Half-rounds is distinguished from the Ring in that—

(1) The steps are different;

(2) It is danced with greater energy and in a wider circle;

(3) The performers travel further round the ring before turning back.

The steps and hand-movements are shown in the following diagram :—


Track.....Round, right to left.....
Hands..... ...s.b. s.f. s.b. s.f.
Steps.....r. l. r. h.r. l. r. l. h.l.
.....Turn outwards.....Round, left to right.....
s.b. s.f. s.h.b. s.h.f. s.b. s.f.
r. l. r. h.r. L. R. l. r. l. h.l.
..... Position.
s.b. s.f. s.b. s.f. s.h.b. s.h.f.
r. l. r. h.r. l. r. l. h.l. R. L.

The Hey.

This is the same evolution as the Chain, described in Part I., (p. 41). The Hey is, perhaps, the more usual term and will be used exclusively in the following pages.

The steps and hand-movements in the Hey are performed in two different ways in the following dances. These we shall call respectively No. 2 and No. 3, reserving the designation No. 1 for the Hey as described in Part I. (p. 47).

To save space we give in the following diagrams the first half only of the evolution.

Hey No. 2.

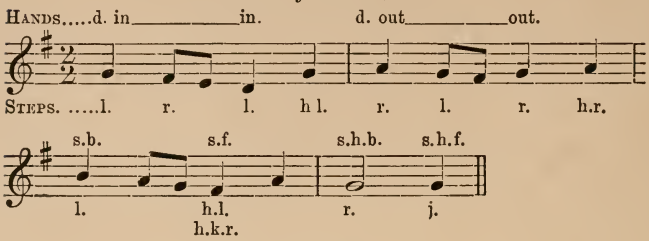
As danced by Nos. 2, 4 and 5.

As danced by Nos. 1, 3 and 6.

Hey No. 3.

As danced by Nos. 2, 4 and 5.

As danced by Nos. 1, 3 and 6.



All-In.

In nearly all of the dances described in Parts I. and II., All-in, or All-up as it is sometimes called, is indicated by the performance of some special figure. This, however, with the exception of "Shooting" and "Brighton Camp," is not the case with the dances given in the following pages. Nevertheless, even in the absence of a prescribed figure, it is the invariable custom of Morris dancers to emphasize, in some way or other, the conclusion of the dance. They will, for instance, give the Call (*see* Part I., p. 50); quicken the time, as in "Shepherd's Hey" (first version); or slacken the pace, as in "Jockie to the Fair," and "Caper out," as it is called, in the last few bars, pausing on the last step.

In dances which end with Half-rounds we have often noticed that the performers at the conclusion of the dance will continue to walk round in a ring in a leisurely manner until they have recovered their breath and are ready to form up for the next dance. This plan has the advantage of preventing the crowd from encroaching upon the space required for the dancing.

As it is obviously desirable to avoid an abrupt and unexpected ending, dancers are advised to adopt one or other of the traditional methods above described; or, if they please, they may make use of one of the figures belonging to another dance. In handkerchief dances the most effective form of All-in is, perhaps, the one given in "Laudnum Bunches" (Part I., p. 64).

SPECIAL INSTRUCTIONS FOR VARIOUS DANCES.

THE FLOWERS OF EDINBURGH
(Handkerchief Dance).

Kneel-and-Caper.

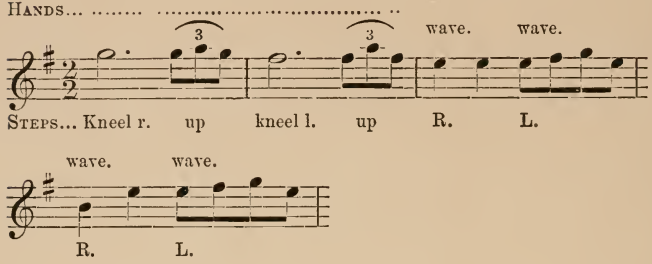
At the beginning of the first bar each dancer bends his left leg and goes down suddenly upon his right knee and leg. At the end of the bar, he rises up very quickly and, bending his right leg, goes down upon his left knee and leg at the first beat of the second bar. At the end of the second bar each dancer rises up and capers twice in each of the following two bars.

Before kneeling in bars 1 and 2, a slight jump should be made; the supporting foot is thrown a little forward; while, at the same time, the rear leg is thrown backwards and outwards, away from the body at an angle of 45 degrees, with the foot, calf, and the knee resting upon the ground. The body is held erect during the kneeling movement and should be supported equally by the foot and the reclining leg. The transition from the first to the second kneeling positions must be made as quickly and as smartly as possible.

Caution as well as activity must be exercised in the performance of this evolution; for the kneeling movement may be a dangerous one unless it is executed upon a grassy or some other yielding surface. Realizing this, the Morris dancer, when the conditions are unfavourable, is content with bending the rear leg, so that the knee approaches the ground but does not touch it.

In the kneeling movement there are no prescribed movements for the hands. It will be found, however, that as the body is lowered, the hands will naturally swing outward from the sides, to help in balancing; while, in rising, the hands will, as naturally, swing forwards and upwards.

The Capers, in bars 3 and 4, must be executed with as high a spring as possible, and, of course, in Front formation.



THE MAID OF THE MILL (Handkerchief Dance).

Spring-and-Clap.

In bars 1 and 2, partners Show to each other. In bars 3 and 4, all Spring-and-Clap as shown in the following diagram. The last two steps in each of these bars must be danced in even time.

On the first beat of bar 3, the hands are thrown wide apart and downwards, and then, at half-bar, brought up and smartly struck together at about the level of the chin. The same hand-movements are repeated in bar 4.

The steps and hand-strokes are shown in the following diagram :—

BOBBING JOE (Handkerchief Dance).

Show-and-Spring.

In bar 1, Nos. 1 and 6 advance a step or two and Show to each other. In bar 2, Nos. 2 and 5 do the same. In bars 3 and 4, all spring and step as shown in the diagram. The last two steps in each of these bars are danced in even time.

SHEPHERD'S HEY (Handkerchief Dance).

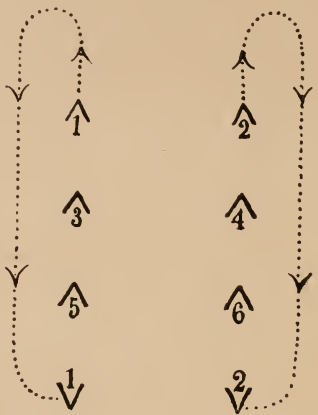
Foot-up and Cast-off.

During Once-to-yourself, the dancers stand in Column, facing up, and Mark-time (p. 19) in last two bars. They then perform the following movements :—

A1. Bars 1—4. Nos. 1 and 2 advance about six feet at 4-3 step, capering twice in 4th bar, on first and middle beats.

A1. Bars 5—8. Nos. 3 and 4 perform the same movement. While they are doing so, Nos. 1 and 2 "cast off," that is, No. 1 turns to the left and No. 2 to the right, and each walks down outside and parallel to the lines of dancers, taking two steps to each bar. They take up positions about six feet below and behind

Nos. 5 and 6, and stand side by side, facing downwards. This movement is shown in the accompanying illustration.



A1. (2nd time) Bars 1—4. Nos. 3 and 4 "cast off" and take up positions behind Nos. 1 and 2, facing down. While they are doing this, Nos. 5 and 6 advance in bars 1 and 2 at 4-3 step. In bars 3 and 4, they take three back-steps, turn about on the Caper, and face downwards, immediately behind Nos. 3 and 4.

The whole side is now in Column, the dancers facing down and in their proper order. The movements, above described, are now repeated, as follows:—

A1. (2nd time) Bars 5—8. Nos. 1 and 2 advance down at 4-3 step, making two capers in bar 8.

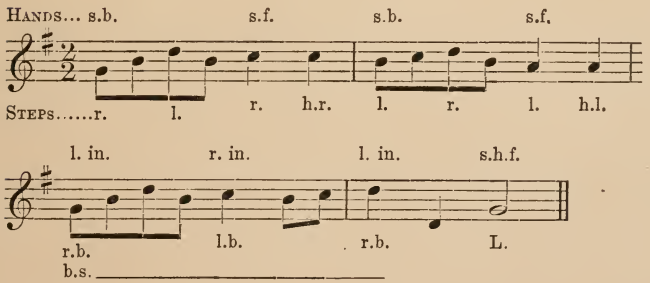
A1. (3rd time) Bars 1—4. Nos. 3 and 4 perform the same movement. While they are doing so, Nos. 1 and 2 "cast off," walk up to their original positions and face Front.

A1. (3rd time) Bars 5—8. Nos. 3 and 4 "cast off," walk up and take their original positions, facing Front. Simultaneously, Nos. 5 and 6 advance in bars 5 and 6, at 4-3 step. In bar 7 and first half of bar 8, they take three back-steps, and on the second half of the latter bar, Caper and face Front.

The following diagrams show the steps and hand-movements used in these evolutions :—

Nos. 1 & 2, and 3 & 4.

Nos. 5 & 6.



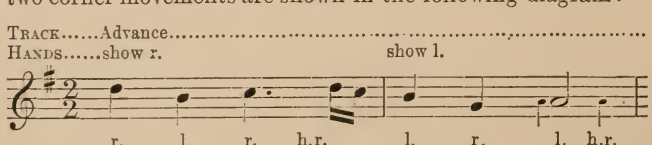
Corners.

In the first corner movement, Nos. 1 and 6 advance towards each other, meet in the middle and retire backwards, to their respective positions. Nos. 2 and 5 then do the same, and,

finally, Nos. 3 and 4. Each of these three movements is danced as shown in the following diagram:—

In the second corner movement, corners and centres, in turn, advance, pass right to right, and exchange positions.

In the third and last corner movement, corners and centres, in turn, advance, pass right to right, and exchange places, thus regaining their original positions. The steps of these two corner movements are shown in the following diagram:—

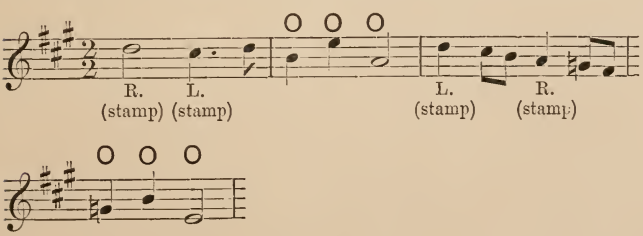


GLORISHEARS (Handkerchief Dance).

Stamp-and-Clap.

In bars 1 and 3 the feet are lifted and alternately stamped upon the ground, as shown in the diagram below. The side stands in Front formation. There are no hand-movements.

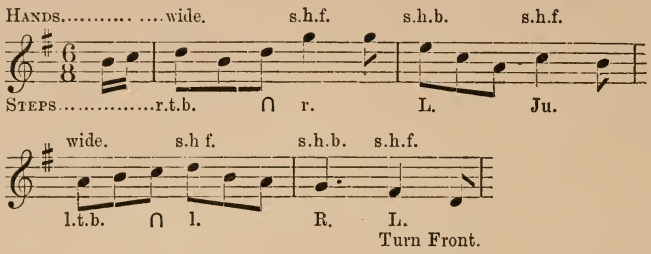
In bars 2 and 4 the dancers, still in Front formation, clap their hands as directed in the accompanying diagram :—



THE GALLANT HUSSAR (Handkerchief Dance).

Cross-Over with Half-Capers.

In bars 1—3 partners cross over, right shoulder to right shoulder, and take each other's places. In bar 4 they turn inwards and face Front. The steps are shown in the following diagram:—



Cross-Over with Whole-Capers.

Partners cross over and turn Front as before. The steps and hand-movements are shown in the following diagram:—

Cross-Over with Uprights.

Partners cross over and turn Front as above described, but with the following steps and hand-movements:—

LEAP-FROG (Handkerchief Dance).

Ring-and-Caper.

During Once-to-yourself, the dancers stand in Column, facing up, and Mark-time in last two bars. At its conclusion the side forms Ring (*see* Part I., p. 51).

Then, all dance in Ring formation from right to left, moving round one place every two bars and completing the circle, therefore, in the first twelve bars of A music. Each dancer takes two walking steps to the bar, except when he passes between the places ordinarily occupied by Nos. 1 and 2, when he capers as shown in the following diagram :—

In bars 13 and 14, all dance and form Front as shown in the diagram.

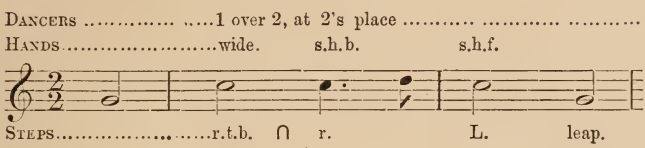
Ring-and-Uprights.

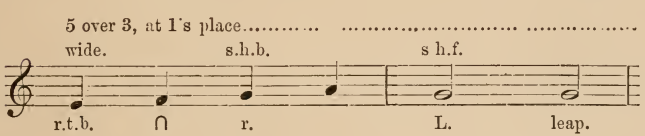
This is danced in the same way as Ring-and-Capers, except that Uprights are substituted for the Caper steps, as follows:—

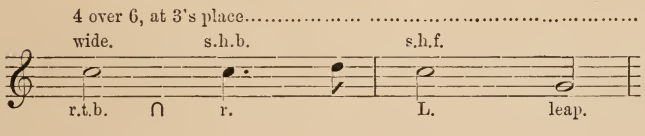
Ring and Leap-Frog.

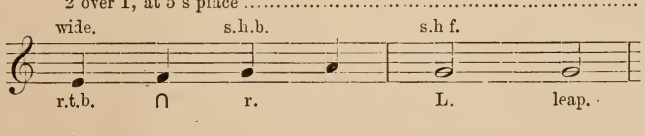
This is very similar to the two preceding evolutions, except that each dancer, after capering three steps, jumps in leap-frog fashion over the back of the man in front of him. The one who stoops remains stationary during the whole of the two bars, while the other, after the leap, moves on to the place in front.

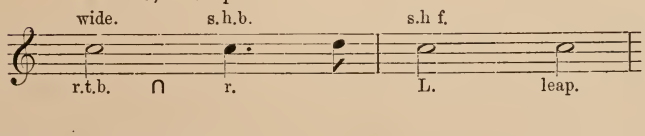
The steps, the order in which, and the place at which the dancers successively caper and leap, are shown in the following diagram:—



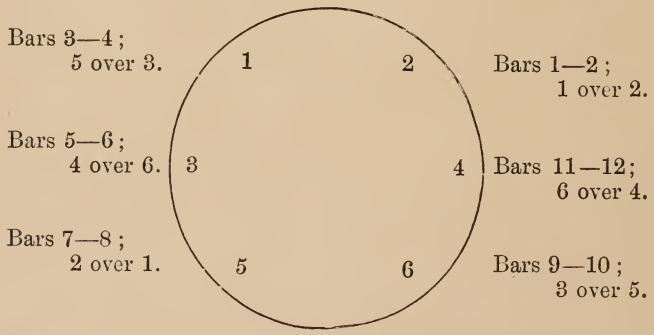








It will be seen that each dancer leaps once and stoops down once; and that the point at which the leap is made recedes one place each time. This is shown in the following illustration :—



Each man must remember that he has the twelve bars in which to complete the circuit. Ordinarily, he moves forward one place every two bars, but (1) when he is leaping he advances two places, and (2) when he is stooping he remains in the same place. The dancers leap in the following order: Nos. 1, 5, 4, 2, 3, and 6.

Partners Side-step and Show.

Partners, standing in position, perform the steps and hand-movements as shown in the following diagram :—

SHOOTING (Stick Dance).

Dib, Shoot, and Strike.

Corners (Nos. 1 and 6, 2 and 5, or 3 and 4) advance towards each other, within striking distance. They stoop down, and remain in that position throughout the first two bars.

On the first and second beats of bar 1, both dib, first with the tip of the stick, and then with the butt.

On the third beat of the same bar, both "shoot," *i.e.*, each holds his stick as though it were a gun, raises it to his shoulder, and points it at the other.

On the first and second beats of bar 2, both dib as before; and on the third beat of the same bar, both reach forward, still stooping, and strike their sticks together, from right to left, vigorously.

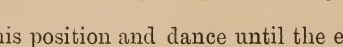
Both dancers then rise quickly to their feet and, in bars 3 and 4, dance towards each other, swaying a little to the left, brandishing and twirling their sticks in a menacing manner, in the way that the Irishman flourishes his shillalah.

On the third beat of bar 4 they meet, strike their sticks together with great spirit, and then retire backwards each to his own place. The steps, &c., are shown in the following diagram :—

▽ = dib with tip ; △ = dib with butt ; ϕ = shoot ;
X = strike sticks.

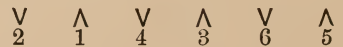
Side-by-Side.

In bar 1 both sides advance, Nos. 1, 3, and 5 moving a little to the left. Instead of passing, the dancers form line, standing side by side, thus :—



All stand in this position and dance until the end of bar 4.

In bar 5, partners change places, each dancer moving forward one step, then a step to the right, and, finally, a step backwards. They now stand in line, side by side, as before, but in different order, thus :—



They remain, and dance in this position during bars 6 and 7.

In bar 8, each dancer moves back to position, the side forms Front, and partners strike their sticks together on the last beat of the bar.

The step throughout this evolution is 9-2, beginning with the *left* foot.

Show-Out.

This is a variant of the Cross-over.

In the first four bars each dancer crosses over and proceeds as far as time and space will allow. All turn round, and face Front on the last beat of bar 4. Partners strike sticks on the third beat of bar 1, as they pass, right shoulder to right shoulder.

In bars 5—7, the two sides cross back to places, and face Front.

On the first and second beats of bar 8 all stoop down and dib twice, first with the tip and then with the butt end of the stick. Then, all rise up quickly to their feet, and form Column, facing up, partners striking their sticks on the last beat of the bar. The sticks should be struck well above the level of the head, and the side should remain in position with sticks crossed for a few moments after the music has finished.

The step is 9-2 throughout this evolution.

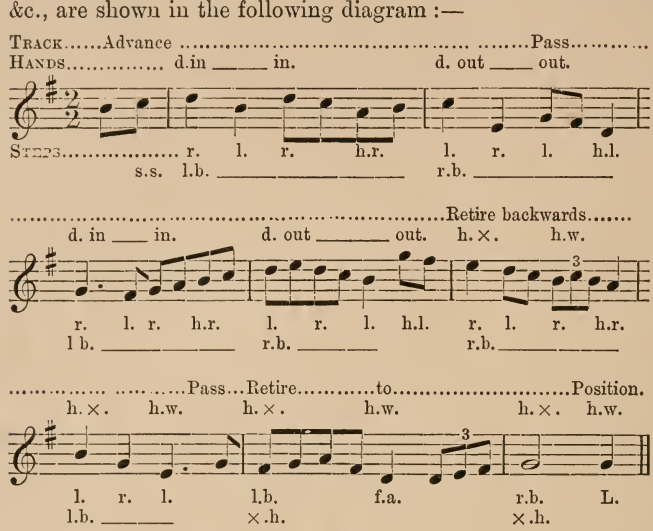
BRIGHTON CAMP

(Handkerchief Dance).

Corners.

In the first four bars, corners (Nos. 1 and 6, 2 and 5, or 3 and 4, as the case may be) cross to each other's place, passing right shoulder to right shoulder. In the next four bars, without turning round, they retire backwards to their respective places, passing left shoulder to left shoulder.

The last two bars of this evolution are danced by the other four members of the side, standing in position. The steps, &c., are shown in the following diagram :—


Track.....Advance ....Pass.....
Hands..... d.in ____ in. d. out ____ out.
Steps..... r. l. r. h.r. l. r. l. h.l.
s.s. l.b. ____ r.b. ____
.....Retire backwards.....
d. in ____ in. d. out ____ out. h.×. h.w.
r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.
l b. ____ r.b. ____ r.b. ____
.....Pass...Retire.....to.....Position.
h.×. h.w. h.×. h.w. h.×. h.w.
l. r. l. l.b. f.a. r.b. L.
l.b. ____ ×.h. ×.h.

Advance, Meet, and Retire.

This evolution is executed in Front formation as follows :—

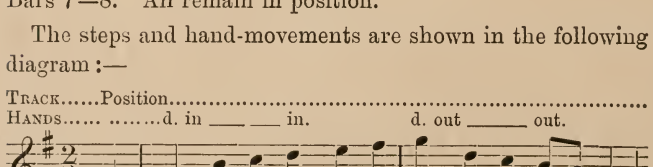
Bars 1—2. All remain in position, neither moving forwards nor backwards.

Bars 3—4. Partners advance towards each other and meet, face to face.

Bars 5—6. They retire, backwards, to position.

Bars 7—8. All remain in position.

The steps and hand-movements are shown in the following diagram :—



This is the only figure of the dance in which the Side-step is not used.

Cross-Over, and Retire Back-to-Back.

Bars 1—4. Partners advance and cross over, passing right shoulder to right shoulder.

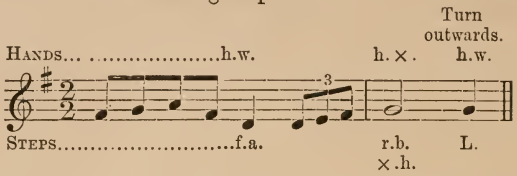
Bars 5—8. They retire backwards to position, passing left shoulder to left shoulder.

The steps, &c., are shown in the following diagram :—

Track.....Advance.....Pass...
Hands..... d. in ___ in. d. out ___ out.
Steps.....r. l. r. h.r. l. r. f. h.l.
s.s. l.b. ___ r.b. ___
Advance..... Retire backwards.....
d. in ___ in. d. out ___ out. h.×. h.w.
r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.
l.b. ___ r.b. ___ r.b. ___
..... Pass.....Position.
h.×. h.w. h.×. h.w. h.×. h.w.
l. r. l. l.b. ×.h. f.a. r.b. ×.h. L.
l.b. ___

Whole-Rounds.

All form Ring and walk completely round, right to left, to places. In each of the first six bars two springy, walking steps are taken, the hands alternately swinging backwards and forwards, as in walking. The seventh and eighth bars are danced to the following steps:—



At the middle beat of the eighth bar all turn outwards, and face in the opposite direction.

In the following eight bars of B3 music, the above movements are repeated in the reverse direction, left to right.

Ring, Facing Centre.

The side forms Ring. All face towards the centre and, standing in position, dance as follows:—

Hands..... d. in ____ in. d. out ____ out.
Steps..... r. l. r. h.r. l. r. l. h.l.
s.s. l.b. ____ r.b. ____
d. in ____ in. d. out ____ out. d. in ____ in.
3
r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.
l.b. ____ r.b. ____ l.b. ____
d. out ____ out. h.×. h.w. h.×. h.w.
3
l. r. l. l.b. f.a. r.b. L.
r.b. ____ ×.h. ×.h.

Ring and All-In.

As regards steps, hand-movements and formation this evolution is danced in the same way as the preceding one. One dancer, however, usually the smallest, moves into the centre of the ring and stands there motionless. The other dancers, during the last two bars, gradually close in upon him and, instead of capering in the last bar, raise him up above their shoulders and then let him fall to his feet, at the same moment throwing up their hands and giving the Call.

GREEN GARTERS.

Green Garters is always used either as a Morris-on or Morris-off.

When used as a Morris-on the dancers assemble some little distance away from the audience, where they proceed to dance the figures in the order given in the Notation. At the conclusion of Half-rounds the leader breaks the circle and dances off towards the ground on which the performance is to take place, greeting and "making his obedience" to the spectators by bowing and waving his hand over his head. The rest of the dancers follow round the ring, break off, in turn, at No. 1's place and follow in the track set by the leader, waving and bowing to the audience. The side is now in single file in the order 1, 2, 4, 6, 5, 3. When the leader has reached the ground he halts, still keeping up the step, while Nos. 2, 4 and 6 move up and a little to the right, and Nos. 5 and 3 close up, 3 passing in front of 5.

The dancers, now in Column formation, mark time till the end of the tune when they call "All in" or "All up," jump, and get into position for the first dance, which follows without pause.

When Green Garters is used as a Morris-off, No. 1 at the conclusion of Half-rounds, breaks off, as above described, and leads the dancers off the ground, all bidding farewell to the spectators by bowing and waving their hands.

MUSIC.	MOVEMENTS.	FORMATION.
	THE FLOWERS OF EDINBURGH (Handkerchief Dance).	
Once-to-your-self.	Mark-time (*see* p. 19).	Column.
A1.	Foot-up, No. 1 (*see* p. 28).	Col. to Front.
B1.		
Bars 1 to 4.	Kneel-and-Caper (*see* p. 37).	Front.
Bars 5 to 8.	Half-Hey, No. 2 (*see* p. 35).	Column.
B2.		
Bars 1 to 4.	Kneel-and-Caper.	Front.
Bars 5 to 8.	Half-Hey, No. 2.	Column.
A1. (2nd time).	Half-Hands (*see* p. 33).	Front.
B1. and **B2.** (2nd time).	As before.	
A1. (3rd time).	Gipsies (*see* p. 31).	"
B1. and **B2.** (3rd time).	As before.	
A2.	Half-Rounds (*see* p. 34).	Ring.
	All-in.	

MUSIC.	MOVEMENTS.	FORMATION.
	THE MAID OF THE MILL (Handkerchief Dance).	
Once-to-your-self.	Mark-time (*see* p. 19).	Column.
A1.	Foot-up, No. 1 (*see* p. 28).	Col. to Front.
B1.		
Bars 1 to 4.	Spring-and-Clap (*see* p. 38).	Front.
Bars 5 to 8.	Half-Hey, No. 2 (*see* p. 35).	Column.
B2.		
Bars 1 to 4.	Spring-and-Clap.	Front.
Bars 5 to 8.	Half-Hey, No. 2.	Column.
A1. (2nd time).	Half-Hands (*see* p. 33).	Front.
B1. and **B2.** (2nd time).	As before.	
A1. (3rd time).	Gipsies (*see* p. 31).	"
B1. and **B2.** (3rd time).	As before.	
A2.	Half-Rounds (*see* p. 34).	Ring.
	All-in.	

MUSIC.	MOVEMENTS.	FORMATION.
	BOBBING JOE (HANDKERCHIEF DANCE).	
Once-to-yourself.	Mark-time (*see* p. 19).	Column.
A1.	Foot-up, No. 1 (*see* p. 28).	Col. to Front.
B1.		
Bars 1 to 4.	Show-and-Spring (*see* p. 39).	Front.
Bars 5 to 8.	Half-Hey, No. 2 (*see* p. 35).	Column.
B2.		
Bars 1 to 4.	Show-and-Spring.	Front.
Bars 5 to 8.	Half-Hey, No. 2.	Column.
A1.		
(2nd time).	Half-Hands (*see* p. 33).	Front.
B1. and **B2.**		
(2nd time).	As before.	
A1.		
(3rd time).	Gipsies (*see* p. 31).	"
B1. and **B2.**		
(3rd time).	As before.	
A2.	Half-Rounds (*see* p. 34).	Ring.
	ALL-IN.	

MUSIC.	MOVEMENTS.	FORMATION.
	SHEPHERD'S HEY (Second version) (HANDKERCHIEF DANCE).	
Once-to-yourself.	Mark-time (*see* p. 19).	Column.
A1. (With repeats).	Foot-up and Cast-off (*see* p. 39).	Col. to Front.
B1. (Corners).	Nos. 1 and 6 meet and retire (*see* p. 41).	Front.
(Repeat).	Nos. 2 and 5 meet and retire (*see* p. 41).	"
(Repeat).	Nos. 3 and 4 meet and retire (*see* p. 41).	"
A2.	Half-Hands (*see* p. 33).	"
B1. (Corners) (2nd time).	Opposites successively cross over and change places (*see* p. 42).	"
A2. (2nd time).	Gipsies (*see* p. 31).	"
B2. (Corners).	Same as **B1**, 2nd time.	"
A3.	Half-Rounds (*see* p. 34).	Ring.
	ALL-IN.	

MUSIC.	MOVEMENTS.	FORMATION.
	GLORISHEARS (Handkerchief Dance).	
Once-to-your-self.	Mark-time (*see* p. 19).	Column.
A1.	Foot-up, No. 1 (*see* p. 28).	Col. to Front.
B1. Bars 1 to 4.	Stamp-and-Clap (*see* p. 45).	Front.
Bars 5 to 8	Half-Hey, No. 2 (*see* p. 35).	Column.
B2. Bars 1 to 4.	Stamp-and-Clap.	Front.
Bars 5 to 8.	Half-Hey, No. 2.	Column.
A1. (2nd time).	Half-Hands (*see* p. 33).	Front.
B1. and **B2.** (2nd time).	As before.	
A1. (3rd time).	Gipsies (*see* p. 31).	"
B1. and **B2.** (3rd time).	As before.	
A2.	Half-Rounds (*see* p. 34).	Ring.
	All-in.	

MUSIC.	MOVEMENTS.	FORMATION.
	THE GALLANT HUSSAR. (Handkerchief Dance).	
Once-to-your-self.	Mark-time (*see* p. 19).	Column.
A1.	Foot-up, No. 2 (*see* p. 29).	Col. to Front.
B1. Bars 1 to 4.	Cross-over with Half-Capers (*see* p. 44).	Front.
Bars 5 to 8.	Half-Hey, No. 3 (*see* p. 35).	Column.
B1 (2nd time).	Same as **B1**, 1st time.	
A2.	Half-Hands (*see* p. 33).	Front.
B2. Bars 1 to 6.	Cross-over with Whole-Capers (*see* p. 44).	"
Bars 7 to 10.	Half-Hey, No. 3.	Column.
B2. (repeat)	Same as **B2**, 1st time.	
A2. (2nd time).	Gipsies (*see* p. 31).	Front.
B2. (2nd time).		
Bars 1 to 6.	Cross-over with Uprights (*see* p. 44).	"
Bars 7 to 10.	Half-Hey, No. 3.	Column.
B2. (repeat).	Same as **B2**, 2nd time.	
A3.	Half-Rounds (*see* p. 34).	Ring.
	All-in.	

MUSIC.	MOVEMENTS.	FORMATION.
	LEAP-FROG. (Handkerchief Dance).	
Once-to-yourself.	*See* p. 45.	Column.
A.	Ring and Caper (*see* p. 45).	Ring to Front.
B1. Bars 1 to 4.	Partners Side-step and Show (*see* p. 49).	Front.
Bars 5 to 8.	Half-Hey, No. 3 (*see* p. 35).	Column.
B2. Bars 1 to 4.	Partners Side-step and Show.	Front.
Bars 5 to 8.	Half-Hey, No. 3.	Column.
A. (2nd time).	Ring and Uprights (*see* p. 46).	Ring to Front.
B1. and **B2.** (2nd time).	As before.	
A (3rd time).	Ring and Leap-Frog (*see* p. 47).	Ring to Front.
B1. and **B2.** (3rd time).	As before.	
	All-in.	

MUSIC.	MOVEMENTS.	FORMATION.
	SHOOTING (Stick Dance).	
Once-to-your-self.	Mark-time (*see* p. 19). Partners strike across on last beat of last bar.	Column.
A1.	Foot-up, No. 4 (*see* p. 31).	Col. to Front.
B1. (Corners.)	Nos. 1 and 6 Dib, Shoot and Strike (*see* p. 49).	Front.
B1. (2nd time).	Nos. 2 and 5 " " "	
B1. (3rd time).	Nos. 3 and 4 " " "	
A2.	Back-to-Back (*see* Part I., p. 47), at 9/2 step.	
B2. (Corners).	As at **B1.**	"
A2. (2nd time).	Side-by-Side (*see* p. 50).	"
B2. (2nd time).	As at **B1.**	"
A3.	Show-out and All-in (*see* p. 51).	Front to Column.

MUSIC.	MOVEMENTS.	FORMATION.
	BRIGHTON CAMP (Handkerchief Dance).	
Once-to-yourself.	(*See* p. 30).	Column.
A1. (With repeat).	Foot-up, No. 3 (*see* p. 30).	Col. to Front.
B1. (Corners). (1st time).	Nos. 1 and 6 cross and back (*see* p. 51).	Front.
(2nd time).	Nos. 2 and 5 " "	"
(3rd time).	Nos. 3 and 4 " "	"
A2.	Sides advance, meet, and retire (*see* p. 52).	"
B2.	Sides cross over, and retire Back-to-back (*see* p. 53).	"
A2. and **B2.** (2nd time).	Whole-Rounds (*see* p. 54).	Ring.
A1., B1., A2., B2.	All repeated as before.	
A3.	Ring, facing centre (*see* p. 54).	Ring.
B3.	Ring and All-in (*see* p. 55).	"

MUSIC.	MOVEMENTS.	FORMATION.
	GREEN GARTERS (HANDKERCHIEF DANCE).	
Once-to-yourself.	Mark-time (*see* p. 19).	Column.
A.	Foot-up, No. 1 (*see* p. 28).	Col. to Front.
B.	Gipsies (*see* p. 31).	Front.
A. (2nd time.)	Whole-Hey, No. 2 (*see* p. 35).	Column.
B. (2nd time.)	Half-Rounds (*see* p. 34).	Ring.
A2. and **B2.** (Repeated *ad libitum*).	Advance or retire in single file, waving handerchiefs and bowing (*see* p. 55).	
	ALL-IN.	

MORRIS JIGS.

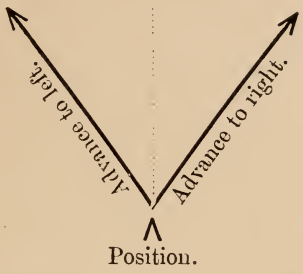
In the music diagrams which, as in Part II., are given with each jig, we have indicated, in addition to the steps and hand movements, the course, or track, of the dancer.

This is not to be taken as rigidly imposed upon every performer. It represents what we believe to be the average or normal course followed by the practised Morris dancer. But Morris dancers themselves make considerable variation in this particular, according to the character and temperament of the individual, and the extent and configuration of the ground upon which the dance is performed. Thus, one will advance and retire much further than another; one, in the Capers, will make a wide circle, another a narrow one; while a third will, perhaps, advance in a half-circle and return upon the same track. Nevertheless, the beginner is advised to master the dances as here described before he allows himself the luxury of varying his course in accordance with his fancy.

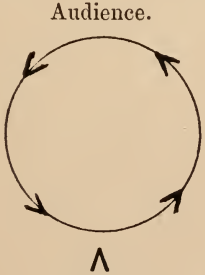
The steps and hand-movements are also, no doubt, subject to slight variation—for instance, the practice of the older dancers usually differs in some respects from that of the younger men—but we have repeatedly noticed that it is in the varying of the course that the freest licence is taken.

The following expressions, used in the directions given in the "track," need explanation.

"Advance to right" or "Advance to left" means that the dancer is to deflect his course and bear to the right or left at an angle of from thirty to forty-five degrees, thus :—



"Narrow circle, left to right" means that the course of the dancer is round a small circle in a direction opposite to that of the apparent motion of the sun; that is, "left to right" *to one who is facing the centre of the circle*, thus :—



Although the Morris jig is, theoretically, a solo dance, it is usually, or at any rate very frequently danced by tw performers, the second of whom repeats each movement afte his leader. When the jig is danced in this way the musici must, of course, be instructed to repeat each section of music.

This method possesses the dual advantage of prolonging the duration of the jig, and of giving to each performer in turn a short interval of much needed rest between the figures. It should be added that it is customary for the leader to dance the concluding bars of the last figure together, and face to face with, the second dancer, and for the two at the conclusion of the jig to remain for a few moments in the pose in which the last step was executed.

PRINCESS ROYAL (First Version).

FOOT-UP

Track.....Advance six feet.....
Hands.....s.b. s.f. s.b. s f.
Steps.....r. l. r. h.r. l. r. l. h.l.
.....stop .....
s.b. s.f. s.b. s.f. s.b. s.f.
r. l. r. h.r. l. r. l. h.l. r. h.r. l. h.l.
....Retire backwards .....to.....Position.
s.b. s.h.f. l. in. r. in. s.h.b. s.h.f.
r.b. l.b. R L
r. ∩ l. b.s.
JIG.
(Advance to right.....Advance to left.....
) show r. show l.
tu
the r. l. r. l. r. l. r. h r. l. r. l. r.
s.s.l b. r b.

Face front.
s.b. s.f. in. out.
l. r. l. h.l. r. l. r. h.r. l. r. l.a.
in. out. in. out. s.b. s.f.
l b. l.b. f.a. r.b. r.b. f.a. r. h.r. l. h.l.
×h. ×h.
Retire backwards.....to.....Position.
s b. s.h.f. l. in. r. in. s.h.b. s.h.f.
r. ∩ l. r.b. l.b. R. L.
b.s.
Last time. R. L. R. L.

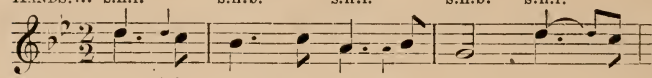
WHOLE-CAPERS.

Track....Advance slowly, about six feet.....
Hands.....w. s.b. s.f. × w.
Steps.....st. r. h.r. l. Ju. st.
s.b. s.f. × w. s.b. s.f. × w.
r. h.r. l. Ju. st. r. h.r. l. Ju. st.
s.b. s.f. × s.b. s.f.
a tempo.
r. h.r. l. r. l. r. h.r. l. h.l.
Retire backwards.....to.....Position.
s.b. s.h.f. l. in. r. in. s.h.b. s.h.f.
r. ∩ l. r.b. l.b. R. L.
b.s.

HALF-CAPERS.

TRACK....Narrow circle, left to right.....

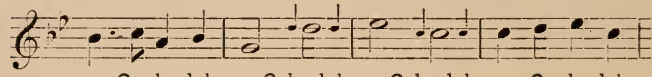
HANDS.... s.h.f. s.h.b. s.h.f. s.h.b. s.h.f.



STEPS ..... l. h.l. r. ∩ l. h.l. r. ∩ l. h.l.

.....Position. Narrow circle, left to right.....

s.h.b. s.h.f. s.h.b. s h.f. s.h.b. s.h.f. s.h.b. s.h.f.

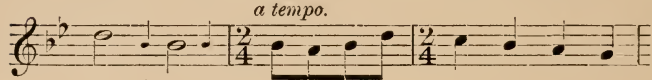


r. ∩ l. h.l. r. ∩ l. h.l. r. ∩ l. h.l. r. ∩ l. h.l.

.....Position. Advance four feet.....

s.h.b. s h.f. × s.b. s.f.

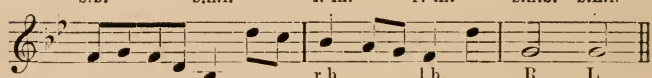
a tempo.



r. ∪ l. h.l. r. l. r. h.r. l. h.l.

.....Retire backwards.....to... .....Position

s.b. s.h.f. l. in. r. in. s.h.b. s.h.f.



r. ∩ l. r.b. l.b. R. L.

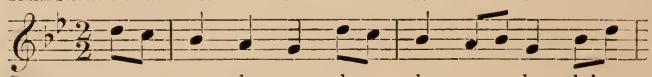
b.s._____

PRINCESS ROYAL (SECOND VERSION).

FOOT-UP.

TRACK.....Position.....

HANDS.....s.b. s.f. s.b. s.f.

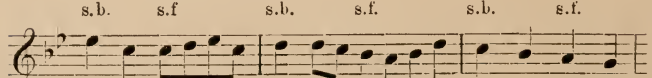


STEPS.....r. l. r. h.r. l. r. l. h.l.

l.a. r.a.

.....

s.b. s.f s.b. s.f. s.b. s.f.

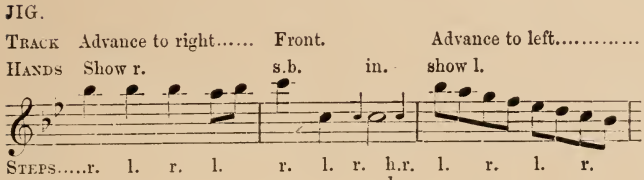


r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.

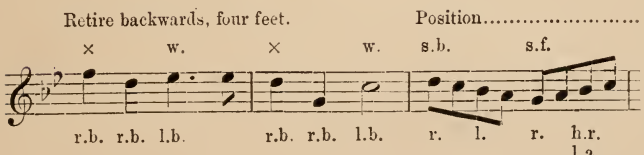
l.a. r.a. l.a.

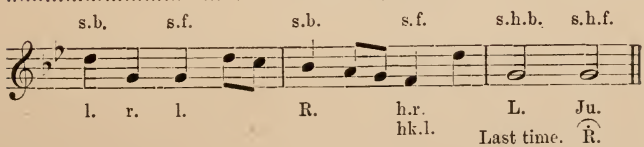
Advance four feet
s.b. s.f. s.b. s.f. s.h.b. s.h.f.
l. r. l. R. h.r. hk.l L. Ju.

JIG.


Track Advance to right..... Front. Advance to left.....
Hands Show r. s.b. in. show l.
Steps.....r. l. r. l. r. l. r. h.r. l. r. l. r.
l.a.
s.s.l.b. s.s.r.b.

Front.
s.b. in. s.b. s.f. × w.
l. r. l. h.l. r. l. r. h.r. l. r. l.b.
r.a. l.a. ×h.


Retire backwards, four feet. Position.....
× w. × w. s.b. s.f.
r.b. r.b. l.b. r.b. r.b. l.b. r. l. r. h.r.
l.a.
×h.


Advance four feet
s.b. s.f. s.b. s.f. s.h.b. s.h.f.
l. r. l. R. h.r. hk.l. L. Ju.
Last time. R.

WHOLE-CAPERS.

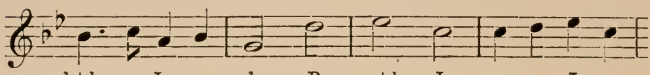
TRACK.....Position.....

HANDS..... × w. s.h.f. s.h.b. ×.

STEPS.....R. r.t.b. Ju. r. L.

.....

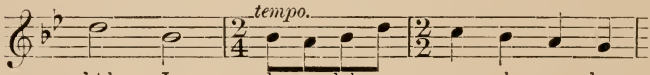
w. s.h.f. s.h.b. ×. w. s.h.f. s.h.b. ×.



l.t.b. Ju. l. R. r.t.b. Ju. r. L.

.....Retire backwards four feet.....

w. s.h.f. s.b. s.f. s.b. s.f.



l.t.b. Ju. l. h.l. r. l. r. h.r. l.a.

..... Advance.....to.....Position

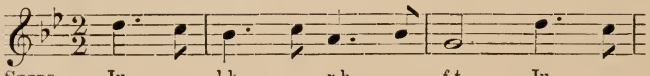
s.b. s.f. s.b. s.f. s.h.b. s.h.f.

l. r. l. h r. L. Ju.
R. hk.l.

UPRIGHTS.

TRACK.....Position .....

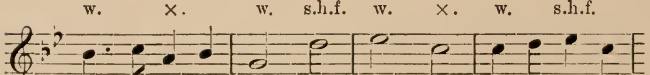
HANDS.....s.h.f. w. ×. w. s.h.f.



STEPS.....Ju. l.b. r.b. f.t. Ju.
×.h. _____

.....

w. ×. w. s.h.f. w. ×. w. s.h.f.



r.b. l.b. f.t. Ju. l.b. r.b. f.t. Ju.
×.h. _____ ×.h. _____

NOTATION OF PRINCESS ROYAL.

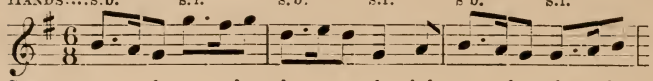
MUSIC.	MOVEMENTS.
Once to yourself.	Jump on middle beat of bar 8.
A.	Foot-up.
B1.	Jig.
C.	Whole Capers.
B1. (repeat).	Jig.
C. (repeat).	Half-Capers. (In second version, Uprights.)
B2.	Jig with Pause.

LUMPS OF PLUM PUDDING.

FOOT-UP.

TRACK.....Advance six feet.....

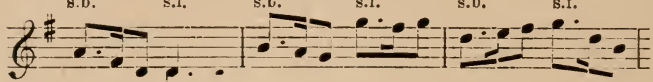
HANDS....s.b. s.f. s.b. s.f. s b. s.f.



STEPS.....r. l. r. h.r. l. r. l. h.l. r. h.r. l. h.l.

.....Retire backwards.....to.....

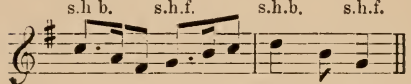
s.b. s.f. s.b. s.f. s.b. s.f.



r. h.r. l. h.l. r. l. r. h.r. l. r. l. h.l.

.....Position.....

s.h b. s.h.f. s.h.b. s.h.f.



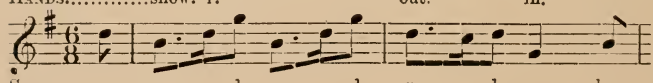
r. ∩ l. h.l. R. L.

2

JIG.

TRACK..Advance to right.....Front.....

HANDS.....show. r. out. in.

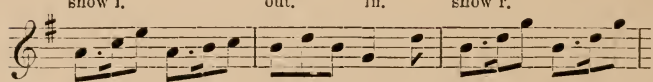


STEPS.....r. l. r. l. r. l. r. h.r.

s.s.l.b.

.....Advance to left.....Front. Advance to right .....

show l. out. in. show r.

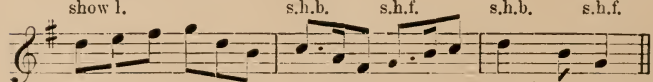


l. r. l. r. l. r. l. h.l. r. l. r. h.r.

s.s.r.b. s.s.l.b.

.....Advance to left.....Retire.....to.....Position.

show l. s.h.b. s.h.f. s.h.b. s.h.f.



l. r. l. h.l. r. ∩ l. h.l. R. L.

r.b.

2

Last time.

HALF-CAPERS.

NOTATION OF LUMPS OF PLUM PUDDING.

MUSIC.	MOVEMENTS.
Once to yourself.	Mark-time, and jump on middle beat of last bar.
A1.	Foot-up.
B.	Jig.
A1. (2nd time).	Half-Capers.
B. (2nd time).	Jig.
A2.	Half-Capers.
A2. (repeat).	Foot-up (*Presto*), with Pause.

THE FOOL'S DANCE.

The purpose of this dance is to enable the fool, who is usually a very clever dancer, to show his prowess. To this end, the Foot-up and the Jig should be danced at the highest possible speed, compatible with a proper and neat execution of all the steps and movements.

No handkerchiefs are used, but the fool holds in one or other of his hands a stick about five inches in length and one and a-half inches in diameter. In the Foot-up and Capers the stick is held in the right hand.

THE JIG.

Throughout this movement the stick is passed rapidly from one hand to the other, alternately under the right and left knee, as each is raised in turn. Thus, at the beginning of every bar except the last one, the left thigh is raised, the two hands are brought together beneath it, and the stick passed from the right hand to the left; whilst at the middle beat the right thigh is raised and the stick passed under it from left hand to right.

The dancer, to exhibit his cleverness and agility, will gradually increase the speed, raise the free leg as high as possible, and swing the arms wide apart in the intervals between passing the stick from hand to hand. These embellishments should not, of course, be attempted until after the movement has been thoroughly mastered.

In the following diagram u.l. means that the stick is passed under the left leg from right to left hand; and u.r. that it is passed under the right leg from left hand to right.

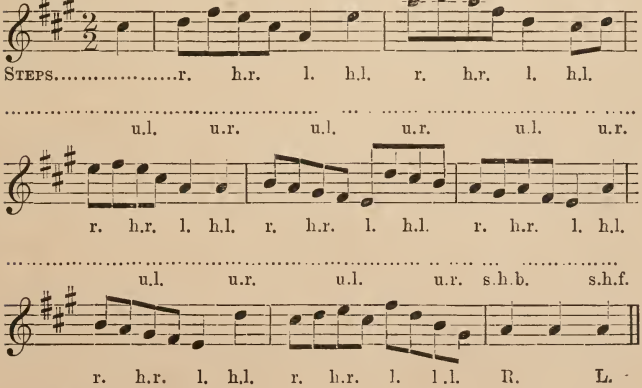
THE FOOL'S DANCE.

Diagram.

FOOT-UP.

Track.....Position.....
Hands.....in. out. in. out.
Steps .....r. h.r. l. h.l. r. h.r. l. h l.
sw.s.
in. out. in. out. in. out.
r. h.r. l. h.l. r. h.r. l. h.l. r. h.r. l. h.l.
in. out. in. out. s.h.b. s.h.f.
r. h r. l. h.l. r. h.r. l. h.l. R. L.
Last time. L.

JIG.


Track.....Position.....
Stick passing. .....u.l. u.r. u.l. u.r.
Steps.....r. h.r. l. h.l. r. h.r. l. h.l.
u.l. u.r. u.l. u.r. u.l. u.r.
r. h.r. l. h.l. r. h.r. l. h.l. r. h.r. l. h.l.
u.l. u.r. u.l. u.r. s.h.b. s.h.f.
r. h.r. l. h.l. r. h.r. l. l.l. R. L.

CAPERS.

Circle, left to right.....
s.h.b. s.h.f. s.h.b. s.h.f.
r. ∩ l. h.l. r. ∩ l. h.l.
.....Position. Circle, left to right...
s.h.b. s.h.f. s.h.b. s.h.f. s.h.b. s.h.f.
r. ∩ l. h.l. r. ∩ l. h.l. r. ∩ l. h.l.
.....Position.
s.h.b. s h.f. s.h.b. s.h.f. s.h.b. s.h.f.
r. ∩ l. h.l. r. ∩ l. h.l. R. L.

NOTATION OF THE FOOL'S DANCE.

MUSIC.	MOVEMENTS.
Once to yourself.	Jump on middle beat of last bar.
A1.	Foot-up.
B.	Jig.
A1. (2nd time).	Foot-up.
B. (2nd time).	Capers.
A1. and **B.** (3rd and 4th times).	Repeat as before.
A2.	Foot-up, with Pause.

SHEPHERD'S HEY.

This version is to be danced to the music printed in *Morris Tunes*, Set II., p. 5, omitting the repetition of A3.

This jig is usually danced by one performer only, and without handkerchiefs. If, however, two or more dancers take part in it, the figures should be performed not, as in other jigs, alternately, but simultaneously.

The dancer stands in position throughout the jig, facing the audience; there are no movements, forward or backward. The symbol, r.c., in the diagram, means that the dancer is to stoop down and place the points of the thumb and fingers, not the palm, of his right hand upon the right side of the calf of his right leg; l.c., that he touches, in the same manner, the left calf with his left hand. The remaining symbols, b., un.r., &c., have already been used and defined in Shepherd's Hey, Part I., p. 60, to which the reader is referred.

The hand-clapping is performed four times. In the first repetition, the performer, instead of touching the calves of his legs as already described, places first his right and then his left hand upon his right and left breasts respectively. Immediately after contact, the arm should be extended and swept outwards, away from the body; the hand, with straightened fingers, should be bent backwards at the wrist, exposing the palm to the audience. The movement, which is made chiefly by the forearm, must be executed quickly and in a formal but graceful manner. It is not unlike the action of blowing a kiss. In the second and third repetitions the dancer touches in the same manner, his cheeks and the sides of his head respectively.

This jig must be performed, throughout, in a very quiet and restrained manner; repose and dignity are its dominant characteristics. In the hand-clapping figure the body should be held erect, head up, feet touching at the heels and toes turned out—except, of course, when the hands are clapped under the thighs.

SHEPHERD'S HEY.

Diagram.

A.

SHAKE-UP.

Hands.....down. up. down. up.
3
Steps.....l. r. l. h.l. r. l r. h.r.
circle. circle. circle. up. down. up.
3
l.b. f.a. r.b. f.a. l.b. f.a. f.t. l. r. l. h.l.
down. up. circle. circle. circle. up.
r. l. r. h.r. l.b. f.a. r.b. f.a. l.b. f.a. f.t.
Last time. L. R. L. R.

B.

HAND-CLAPPING.

NOTATION OF SHEPHERD'S HEY.

MUSIC.	MOVEMENTS.
Once-to-yourself.	Jump on second beat of last bar.
A1.	Shake-up.
B1.	Hand-clapping as in diagram.
A2.	Shake-up.
B2.	Hand-clapping, touching breasts.
A1. (repeat).	Shake-up.
B1. (repeat).	Hand-clapping, touching cheeks.
A2. (repeat).	Shake-up.
B2. (repeat).	Hand-clapping, touching sides of the head.
A3.	Shake-up, capering in last two bars, as shown in diagram.

JOCKIE TO THE FAIR

(Second Version).

This is to be danced to the music printed in *Morris Tunes*, Set IV., p. 4.

JOCKIE TO THE FAIR.

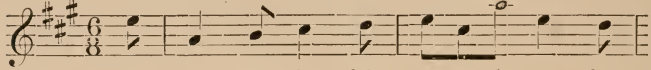
A.

DIAGRAM.

SHAKE-UP.

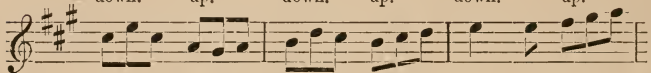
TRACK..... Advance about 6 ft.....

HANDS.....down. up. down. up.



STEPS.....h.r. l. r. l. h.l. r. l. r. h.r.

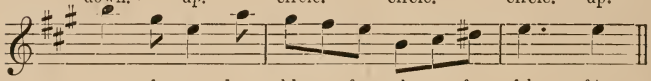
..... down. up. down. up. down. up.



l. r. l. h.l. r. l. r. h.r. l. r. l. h.l.

.....Retire ..... to... Position.

down. up. circle. circle. circle. up.



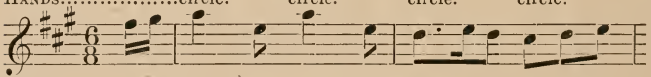
r. l. r. h.r. l.b. f.a. r.b. f.a. l.b. f.t.

B.

SIDE-STEP.

TRACK.....Advance to left about 5 ft .....

HANDS.....circle. circle. circle. circle.

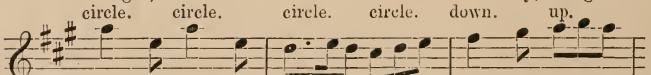


STEPS.....l. r. l. r. l. r. l. h.l.

s.s. r.b.

..... to right, about 5 ft. ..... stationary, facing front.

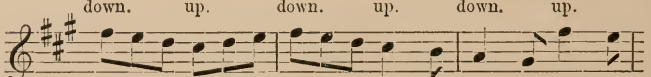
circle. circle. circle. circle. down. up.



r. l. r. l. r. l. r. h.r. l. r. l. h.l.

l.b.

..... down. up. down. up. down. up.



r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.

retire
down. up. down. up. circle. circle.
l. r. l. h.l. r. l. r. h.r. l.b. f.a. r.b. f.a.
Last time. L. R.
to Position.
circle. circle. circle. circle. circle. up.
l.b. f.a. r.b. f.a. l.b. f.a. r.b. f.a. l.b. f.t.
L. R. L. R. L. R.

C.

CAPERS.

Track ..... Advance about 3 ft.
Hands..... down. up. down. up. down. up.
Steps ..... L. R. Ju. r. L. R.
down. up. down. up. down. up. down. up.
Ju. r. L. R. Ju. r. L. R.
stationary
down. down. up. down. up.
Ju. l. r. l. h.l. r. l. r. h.r.
retire ..... to..... Position.
circle. circle. circle. up.
l.b. f.a. r.b. f.a. l.b. f.t.

NOTATION OF JOCKIE TO THE FAIR.

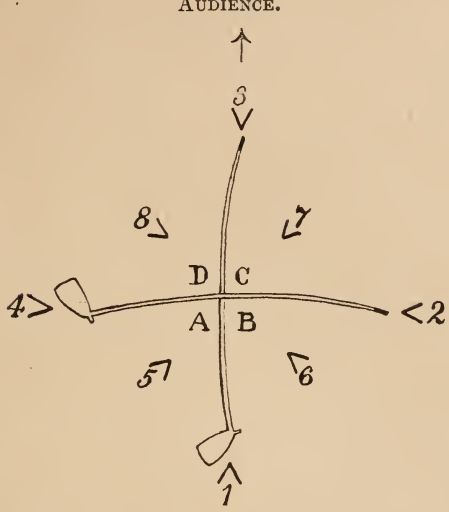
MUSIC.	MOVEMENTS.
Once-to-your-self.	Jump on middle beat of last bar.
A.	Shake-up.
B1.	Side-step.
C.	Capers.
B1. (repeat).	Side-step.
C. (repeat).	Capers.
B2.	Side-step, with Capers in last four bars as shown in diagram.

BACCA PIPES (Green Sleeves).

Although this jig is known to all Morris men it is danced in a different way in almost every village. As the form given in Part II. has won great popularity, we feel that no apology is needed for offering three more versions of the same dance.

The symbols, &c., in the following diagrams are, for the most part, the same as those already used and described in Part II. Symbols not hitherto used will be explained as they occur. For the sake of convenience the illustration showing

the pipes, positions, &c., already given in Part II., is here reprinted.



SECOND VERSION.

This version is to be danced to the music given in *Morris Tunes*, Set IV., p. 13, A1 and A2 being repeated throughout the dance.

The Shake-up which, as in the first version, precedes each figure, is danced to A music, repeated, and to 6/2 step throughout. The performer, however, does not move but stands still at Position 2, facing the audience. At the beginning of the last bar he turns towards the pipes and takes up Position 7 in the first three figures, and Position 6 in the last one.

The Dance-round which, as before, is performed between the Heel-and-toe movements of each figure, is also danced to A music, repeated, and to 6/2 step, the performer moving round the pipes twice, from left to right.

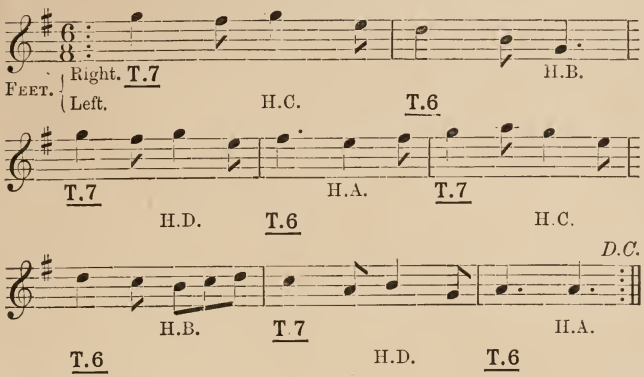
For the rest, the four figures are danced as in the first version, the Heel-and-toe movements of each figure being performed successively from the four positions in turn. The order of the positions in the first three figures is 7, 8, 5 and 6; in the fourth figure, 6, 7, 8 and 5.

The steps are shown in the following diagram :—

HEEL-AND TOE (FIRST FIGURE).

HEEL-AND-TOE (SECOND FIGURE).

HEEL-AND-TOE (THIRD FIGURE).



HEEL-AND-TOE (FOURTH FIGURE).

T.6, T.7, &c., mean that the foot, after being raised, is firmly planted down in the position named, and the weight of the body supported upon it.

T.B., T.C., &c., mean that the foot is raised and then the toe dabbed down in the space indicated, as near as possible to the intersection of the pipes. The foot is lifted immediately

it has struck the ground. A sudden spring must be made in changing from one supporting foot to the other, *i.e.*, at the beginning of each bar.

Each figure ends with the Dance-round, after which, as in the first version, a pause is made.

Third Version.

This version is to be danced to the music given in *Morris Tunes*, Set IV., p. 10, both sections, A and B, being repeated throughout the dance.

In the Foot-up, which in this variant takes the place of both Shake-up and Dance-round, the performer starting from Position 1, moves from left to right twice round the pipes to A music, repeated, dancing to the following step :—

Diagram of Foot up (Third Version).

It will be seen that in bars 3 and 4, 7 and 8, &c., the ordinary 4/2 Morris step is used. The symbol l.H., in the 8th and 16th bars means that the left leg is bent slightly at the knee and then sharply straightened forward and downward, so that the heel strikes the ground some twelve or fourteen inches in front of the right foot, the toe pointing up at an angle of sixty degrees or more.

The step in bars 1 and 2, 5 and 6, &c., is a little difficult to describe. The underlined symbols show that the weight of the body is carried on the toe, or rather the ball, of each foot, alternately.

At H the heel should strike the ground with a forward glance, as the leg swings forwards. A quick and light spring is made from the right to the left foot at the beginning of each bar, to emphasize the rhythm. This is shown in the diagram by a curved line.

The tune is not printed in the diagram because the rhythm of the tune is different from that of the feet. The steps are in simple time, two quavers to the beat, while the music is in compound time, three quavers to the beat. This cross rhythm is to be found in many of the versions of this jig.

First Figure.

At the end of the Foot-up the performer takes up Position 6, and then dances over the pipes as follows :—

Diagram of Heel-and-toe (First Figure). (Third Version)

At T.A., T.B., &c., the toe is pointed and placed quietly in the space indicated, as near as possible to the intersection of the pipes.

Similarly, at H.C., H.D., &c., the heel is placed in the space named. T.6 means that the ball of the foot is placed at Position 6, and supports the weight of the body.

A quick spring is made between the first and second beats of each bar.

This Heel-and-toe movement is successively danced from Positions 6, 7, 8 and 5 in the usual way.

Second Figure.

In this figure the Heel-and-toe movement is performed once only. After the Foot-up the performer dances completely round the pipes, beginning and ending at Position 6. The steps are shown in the following diagram :—

Diagram of Heel-and-toe (Second Figure).

(Third Version.)

THIRD FIGURE.

This is danced in the same way as the Second Figure, except that the heel is placed in the spaces instead of the toe.

The dance concludes with the Foot-up.

FOURTH VERSION.

This version is to be danced to the music printed in *Morris Tunes*, Set IV., p. 11, both sections, A and B, being repeated throughout the dance.

In this variant, as in the preceding one, the Foot-up takes the place of both Shake-up and Dance-round. There are, however, two forms of the Foot-up, usually performed alternately.

Starting from Position 1, facing the audience, the performer moves to the right and dances twice round the pipes to A music, repeated, finishing at Position 5. The step is shown in the following diagram :—

DIAGRAM OF FOOT-UP, No. 1. (FOURTH VERSION.)

In each bar the weight of the body is supported by the hopping foot. The free leg is bent slightly at the knee and then sharply straightened forward and downward, so that the heel strikes the ground firmly some twelve or fourteen inches in front of the supporting foot. The heel is lifted immediately after it has struck the ground.

It will be noticed that although, as in the preceding variant, the tune is in compound time, three quavers to the beat, the step is in simple time, two quavers to the beat. Except in the Foot-up No. 2, this cross rhythm is maintained throughout the dance, of which, perhaps, it is the most characteristic feature.

First Figure.

In this figure the performer, starting from Position 5, moves once only round the pipes, dancing four bars at each position in turn. This is shown in the following diagram :—

Positions.....5.....6.....
Feet. Right. T.D. T.5 h. T.B. T.6 h.
Left. T.5 h. T.A. T.5 h. T.B.
.....7.....
T.A. T.6 h. T.C. T.7 h.
T.6 h. T.B. T.6 h. T.C.
.....8.....
T.B. T.7 h. T.D. T.8 h.
T.7 h. T.C. T.7 h. T.D.
.....5.....
T.C. T.8 h. T.A. T.5 h.
T.8 h. T.D. T.8 h. T.A.

The change of position must be made very swiftly, springing neatly and lightly from one foot to the other. The spring is marked in the diagram with a curved line.

As in the Foot-up the weight of the body is always supported by the hopping foot. The right foot is swung across the left in bars 1, 5, 9 and 13.

Second Figure.

This is danced in the same way as the first figure, except that the heel is placed in the spaces instead of the toe.

Foot-up, No. 2, which is danced in between the two figures, is a variant of Foot-up, No. 1, in compound instead of simple time. The step is shown in the following diagram :—

Diagram of Foot-up, No. 2. (Fourth Version.)

As before, the weight of the body is carried on the hopping foot. Immediately, however, after the heel is set down, the ankle is bent and the toe, or rather the ball of the foot, is tapped on the ground, the heel acting as pivot.

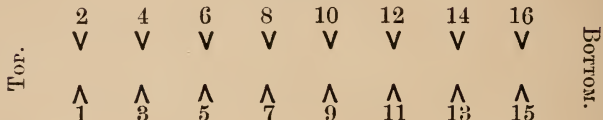
The dance concludes with Foot-up, No. 1.

TWO DERBYSHIRE DANCES.

DERBYSHIRE MORRIS DANCE
AND
DERBYSHIRE MORRIS REEL.

These two dances are performed by sixteen men, who stand in two parallel lines, eight a side, as shown in the following illustration :—

ILLUSTRATION.



THE DANCE.

HANDS.

The hand-movements are, in form, similar to those described in Part I., p. 49. They must, however, be executed more quietly and with less vigour than in the regular Morris dance.

STEPS.

The 4/3 and 6/2 steps, which are the only Morris steps used in these dances, are to be executed in exactly the same way as described in Part I., p. 35.

The Jump, in both forms, with its attendant hand-movements, is also to be performed as already described (*see* Part I., p. 47), but with this qualification ; that, instead of leaping off the ground, the performer merely raises and lowers himself on his toes (*see* plate opposite p. 95).

THE DERBYSHIRE MORRIS DANCE.

EVOLUTIONS.

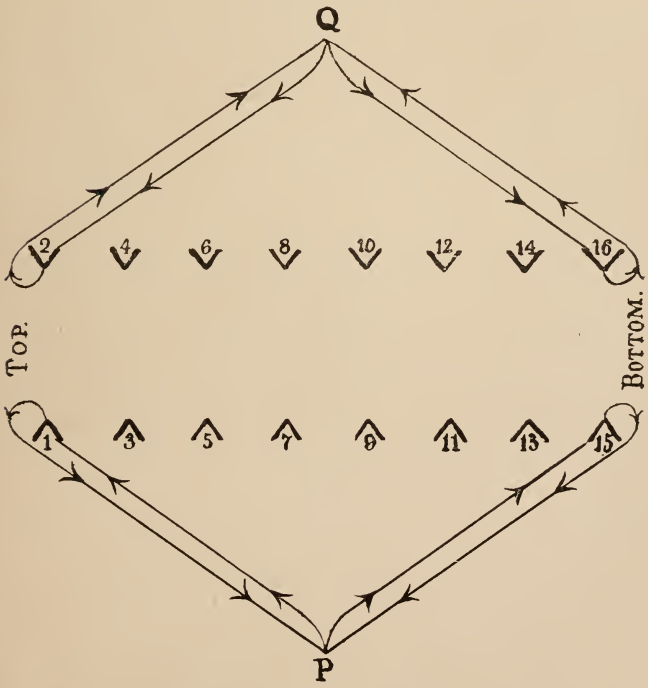
THE HEY.

The dancers move in the same way as in the Chain, described in Part I., p. 41. When jumping, however, on the middle beat of bar 4, only one arm, the right, is raised and the handkerchief waved over the head with one quick circular movement of the wrist.

In the final jump in bar 8, both arms are thrown up in the usual way.

CORNERS CAST OFF AND OUT, MEET, AND RETURN TO PLACES.

ILLUSTRATION.



In bars 1—4, Nos. 1 and 15 turn outwards, dance down and up, respectively, outside the line of dancers and meet each other, face to face, at P, a point half-way down the line and about seven feet away from it, as shown in the Illustration. On the middle beat of bar 4 they jump.

In bars 5—8 they turn inwards, dance back to places, jump on the middle beat of bar 8, and face front.

Simultaneously, Nos. 2 and 16 perform the same evolution on their own side, as shown in the Illustration.

Corners Cast-off, Meet, and Return to Places.

This is the same as the preceding evolution except that the Corners, in casting off, do not move outwards but dance close to and parallel to the lines.

Walk Out, Jump, and Return to Position.

In bars 1—4 the performer turns about, to the right, faces outwards, takes seven very short walking steps, two to the bar, and jumps on the middle beat of bar 4.

Turning about to the left, he returns in the same manner to his original place, jumping on the middle beat of bar 8.

Two adjacent Dancers on the same side Stand Back to Back, Turn round, face Outwards, and Turn back again to Position.

Two adjacent dancers, say Nos. 4 and 6, close up and stand back to back, No. 4 facing up, No. 6 facing down. They then take seven short steps, two to the bar, and turn round, right to left, through half a circle. They have now changed places, No. 4 facing down and No. 6 up.

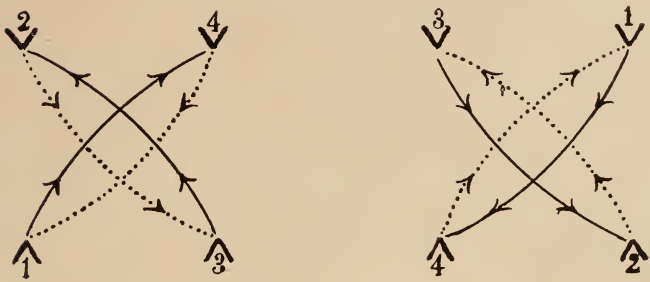
At the beginning of bar 4 both turn and face outwards and, standing side by side, No. 6 above No. 4, jump at the middle beat of bar 4.

The same movement is then repeated in the reverse; the dancers, standing back to back, turn round left to right, face

inwards, each in his original place, and jump on the middle beat of bar 8.

Right-and-Left.

Illustration.



This evolution is performed by two adjacent couples, say, Nos. 1 and 2, 3 and 4.

Nos. 1 and 4 cross over passing right to right, change places, turn round, face inwards and jump at the middle beat of bar 4.

Simultaneously, Nos. 2 and 3 do the same, passing left to left, as shown in the Illustration, Fig. 1. Nos. 1 and 4 must allow Nos. 2 and 3 to pass each other before starting to cross over.

The four dancers, who are now in the positions shown in Fig. 2, proceed in the next four bars to repeat the same evolution in the reverse, Nos. 2 and 3 passing left to left, and Nos. 4 and 1 right to right.

As before, Nos. 1 and 4 wait until Nos. 2 and 3 have passed each other before crossing over.

All four dancers, who are now in their proper places, jump on the middle beat of bar 8 and face front.

In the Illustration the movements of Nos. 2 and 4 are shown by dotted lines; those of Nos. 1 and 3 by ordinary lines.

Hands Four.

Two adjacent couples join hands and move slowly round in a ring, from right to left (4 bars).

They then repeat the movement in the reverse direction, left to right, separate, and return to places (4 bars).

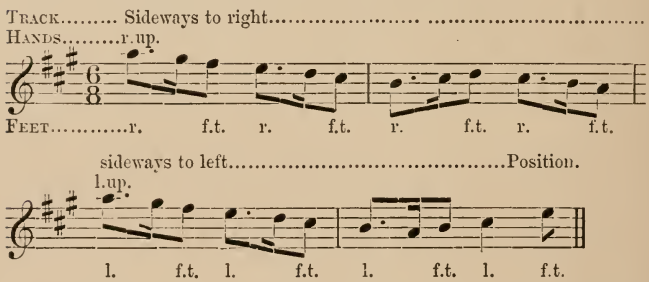
Partners Cross Over Face to Face and Return.

Odd numbers move down a step, turn inwards and face up. Even numbers move up a step, turn inwards and face down.

In bars 1—2, partners cross over, pass face to face and change sides, each dancer raising his right arm and resting his left hand on his hip with the elbow projecting outwards. The right arm must not be held erect, but at an angle of about thirty degrees from the vertical (*see* frontispiece).

In bars 3—4, the dancers cross back again, with left arms raised and right arms akimbo.

The step is shown in the following diagram :—



The steps taken at the beginning and middle of each bar should be about thirty inches in length, the feet being raised just high enough to clear the ground.

On the third and sixth quavers of bars 1 and 2 the left foot is quickly dragged along the ground up to the right and supporting foot. Similarly, on the third and sixth quavers of bars 3 and 4, the right foot is brought up to the left.

The step is a curious one and may, perhaps, best be described as a shuffle.

A WINSTER MORRIS DANCER, LADIES' SIDE.

20264

DERBYSHIRE MORRIS DANCE

(Handkerchief Dance).

MUSIC.	MOVEMENTS.	FORMATION.
Once to yourself.	Jump on middle beat of bar 4.	Front.
A1.	Corners cast off and out, meet, and return to places (*see* p. 95). 4/2 step.	Column.
	Nos. 4 and 6, 8 and 10, 12 and 14, stand back to back, turn round, face outwards, and turn back again to position (*see* p. 96).	Front.
	Nos. 3, 5, 7, 9, 11 and 13 walk out, jump and return to position (*see* p. 96).	"
B1.	Same as in A1.	"
A2.	Right-and-Left (*see* p. 97) by adjacent couples. 4/2 step.	"
B2.	Hands-Four (*see* p. 98) by adjacent couples.	
A1, B1, A2, B2 (repeat).	Repeat as above.	
A3.	Same as in A1.	
	All in.	

DERBYSHIRE MORRIS REEL

(Handkerchief Dance).

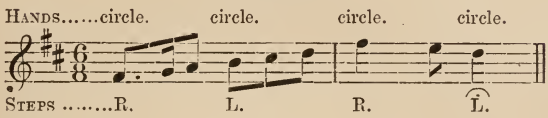
MUSIC.	MOVEMENTS.	FORMATION.
Once to yourself.	Jump on middle beat of bar 4.	Front.
A1.	Corners cast off, meet and return to places (*see* p. 96). 6/2 step.	Column.
	The Hey (*see* p. 95) by Nos. 3, 5 and 7; 9, 11 and 13; 4, 6 and 8; and 10, 12 and 14. 6/2 step.	"
B. Bars 1—4.	Partners cross over face to face, and return (*see* p. 98).	"
Bars 5—8.	Same as in bars 1—4.	"
A1. and **B.** (repeat).	Repeat as above.	
A2.	Same as in A1.	"
	All in.	

ADDENDA.

LAUDNUM BUNCHES (Part I., p. 62).

In the Corner movements, the last two bars of B and C music (repeated) may be danced as follows :—

Diagram.



TRUNKLES (Part I., p. 67).

The metronome mark at the beginning of the music should be 104.

The second Caper movement, danced to C music (repeated), should be called Half-Capers, and performed in the following manner :—

Diagram.

Hands.... .....circle. circle. circle. circle.
Steps..... r. l. r. h.r. l. r. l. h.l.
s.s.l.b. r.b.
circle. circle. circle. circle.
r. l. r. h.r. l. r. l. h.l.
s.s.l.b. r.b.
down. up. down. up.
r. h.r. l. h.l. r. j.

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